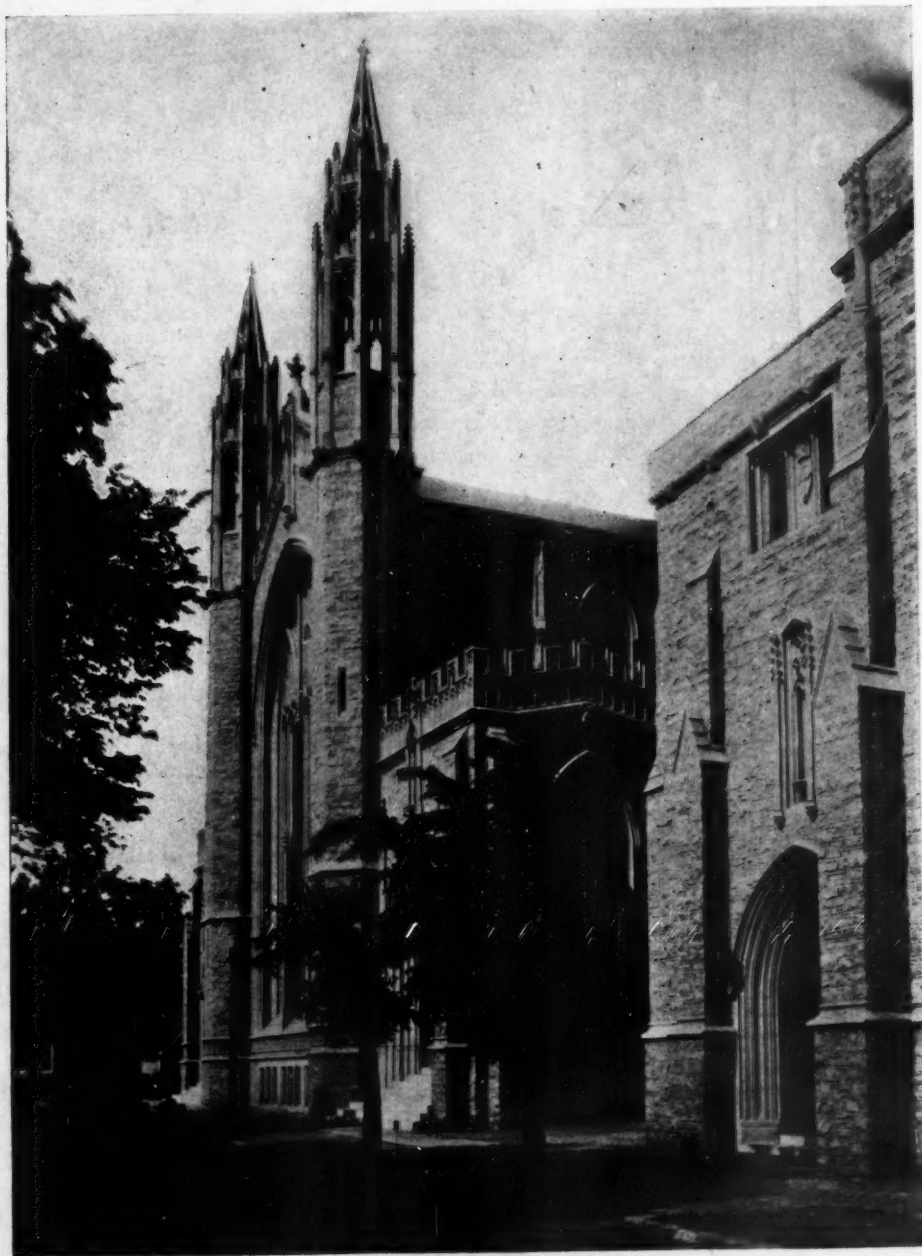


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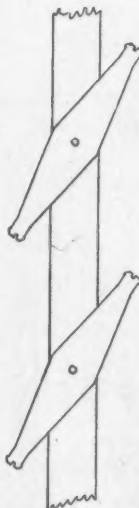
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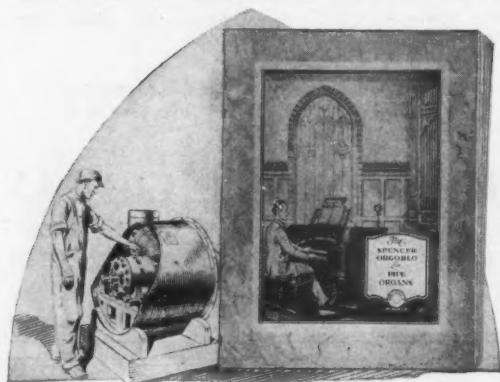
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
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Prepared with Special Consideration to the
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in Church, Concert and Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS

Abbreviations: *e.d.m.v.*—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

F. LESLIE CALVER: FANTASY ON FAVORITE HYMN TUNES, 7p. md. The hymntunes used are Melita, Vox Dilecti, and Ewing. Obviously for the church service exclusively, and since it makes use of the music of the church itself in so emphatic a way, it ought to make a good postlude for any service. Parts of it seem to be pretty much a straight playing of a line or two of the hymntune, while again a pedal theme alone announces a phrase, or one hand takes the melody against an independent part in the other hand. Parts are in variation form. To the many church organists to whom it is a little disappointing to have to make their organ music of a class where hymntunes can be the basis of it, we may point out as consolation the many theater organists to whom it is equally distasteful to have to make jazz the basis of their work; to each field comes the necessity for appropriateness, and certainly the hymntune is appropriate material for church use. This is a rather good sample of that class of work. Schmidt, 60c.

ROLAND DIGGLE: SOUVENIR POETIQUE, 8p. me. Again a prolific Composer comes forth with a melody-piece of unusual interest. Excerpt 1492 shows the melody as it first appears, after an interesting introduc-



tion of good organistic materials. The melody is a genuine melody, and the accompaniment is musical and rhythmic, which makes a great aid in putting the melody across. The middle section avoids the tedious relative-minor and goes to the sub-dominant major, presenting materials in playful mood, with fine registrational possibilities. Even if we didn't know the Composer is inclined to be indolent in the ideal California sun-shine, we'd suspect it from the way in which he writes difficulties here that are very easy to play and not difficult at all. There are many sparkling effects, all of them well suited to the organ, and all of them affording opportunity to use beautiful tone colors and catch audiences. Structurally the piece is excellent; there is no over-loading. Instead, the score is kept clean and precise, and the piece will undoubtedly demand that style of technic too. Schirmer, 1929, 75c.

COR KINT: PRELUDE PASTORAL, 5p. me. The clash of 6-8 rhythm in the right hand and 3-4 in the left—producing a jazz effect with legitimacy. Note how it works in 1493, in the first and third measures. It is an attractive melody, genuine, developed with masterly hand, into a piece that can be heard with pleasure by audiences of all sorts. There are modernistic harmonies or lack of harmony, but they do not intrude on the beauty of the piece; rather they frame it, enhance it. There is

quite a little thematic or contrapuntal development through the middle section, and the recapitulation brings the main melody back, in the left hand against arpeggios and running passages in the right, with the last



page fully restored to repose, peace, contentment. It's rather an unusual sort of a piece, good musically in spite of considerable evidence of deliberate workmanship. Again we have a score that is not over-loaded. The tendency today seems to be for clarity of playing, even in organ music; and that in turn requires clarity in writing—even organ music. Many measures of this are deliberately in two-part counterpoint, with a pedal note added. That makes it all the better. Schmidt, 1926, 50c.

CARL F. MUELLER: ECHO CAPRICE, 5p. me. As excerpt 1495 shows, the piece is built on arpeggios and the contrast between one organ and another, in this case, the Great and Swell. These antiphonal contrasts are always interesting to an audience, especially when the organ is divided. There is grave danger of using a faster tempo than is reasonable, thereby merely pleasing our fingers and entirely ignoring the audience's ability to get the enjoyment; but if we keep the tempo back to something reasonable, use a staccato touch, a sparkling registration, and delightful contrast between the two organs we select to play it on, we shall certainly give delight to an audience. The middle section seems rather lacking in genuine independent interest of its own, as all middle sections are likely to be, yet it affords contrast and the toccata theme is soon restored for the recapitulation. White-Smith, 1929, 50c.

CHARLES TOURNEMIRE: L'ORGUE MYSTIQUE: DOMINICO RESURRECTIONIS, IN FESTO PENTECOSTES, and IN FESTO CORPORIS CHRISTI—three of the fifty-one offices of the liturgical year which M. Tournemire has undertaken to compose. In the three at hand, the first comprises five pieces totalling 26 pages, with the finale a work of 17 pages; the second, similarly of five pieces, the finale taking 15 pages, comprises 24 pages; and the third set of five pieces takes 21 pages, the finale taking 13 of them. Thus it will be seen that the intent is to write for each of the 51 services of the liturgical year a set of five pieces: Perlude or Introit, Offertory, Elevation, Communion, and Postlude. The composer whose inspiration could hold out for such an undertaking has not yet lived, and no doubt much of M. Tournemire's music will be manufactured instead of being genuinely interesting music, yet there is every evidence that the results are going to be something that cannot be ignored by any professional organist in a Catholic or Episcopal church. The sad part of the average organist's existence is that the plainness of the church, the painful littleness, in the vast majority of churches affords nothing whatever of the grandeur and nobility which pervade a great cathedral and make music of this kind so wonderful in effect. And then when we transplant the music of the cathedral and try to force it through the halls of our little church buildings, we find that it just won't go; palm trees won't grow in Alaska. Yet there is an increasing number of modern church structures arising in

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America with cathedral-like atmosphere at least, and a few genuine cathedral proportions, and in these buildings such music as M. Tournemire is writing is ideal organ accompaniment to the service. Much of the music is difficult, some of it quite difficult; some of it also is simple and easy to play, but the mood and intent of the work reserves it exclusive for professional organists in fine buildings, with technic and organ enough to adequately interpret these great works. Joseph Bonnet persuaded Tournemire to write the whole set and he gives the Composer an enthusiastic word of praise in a preface, in both French and English, to each set. Thus it will be seen that any organist who might want to do it, could confine his service organ music entirely to the work of M. Tournemire for an entire year without repeating anything. It would seem that the strides and record-breaking efforts of today are not confined to automobiles, speed-boats, and airplanes, but are being made in the world of composition too. The works may be obtained from the publishers, Au Menestrel, 2 bis, rue Vivienne, Paris.

Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow; when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—SEPTEMBER MUSIC—

F. Flaxington Harker: In the Twilight, and Meditation, two of the best of Mr. Harker's compositions, and melodious enough to please all.

H. Brooks Day: Allegro Symphonique, 12p. md. Just a few tricky measures here and there, otherwise easy to play, and of big effect. Fischer, 1907, \$1.00. Nocturne, 6p. me. A really excellent melody, skilfully handled for big effect. Fischer, 1904, 60c.

Dvorak: New World Largo, tr. by E. H. Lemare, 7p. me. A good arrangement, within reach of even the junior players. Ditson, 1925, 40c.

E. H. Lemare: Andantino Df, 5p. e. One of the most popular melodies ever written for the organ. Ditson, 1925, 40c. Marche Moderne, 10p. me. How many know this piece? It's not modern, it's only a big long march, but a good one. Weeks of London, long ago, price? Song of Summer, 6p. e. A happy melody, rhythmic, with good effect. Ditson 1925, 40c. Twilight Sketches, Sundown, Thrush, Glow-Worm, Fire-Fly, Dusk, 20p. md. Something to work over, with titles to catch audiences. Schmidt, 1925, \$1.25. Victory March, 9p. me. Not much inspiration or beauty to it, but still it will work well in the right place and is worth having. Gray, 1919, 50c.

Alfred Hollins: Allegretto Grazioso, 6p. me. One of the best melody pieces, with fine rhythm. Novello, 1906. Concert Rondo, 15p. d. Still one of the finest things to open a recital with. Novello, 1900. Intermezzo Df, 9p. me. Another fine melody piece that makes truly beautiful music. Novello, 1900. Morceau de Concert, 14p. d. Another concert gem, worth using in church (in the right place); beautiful music. Novello, 1911.

Edward Shippen Barnes, one of our most prominent and promising composers, has shown little sympathy with the needs of the average hard-working organist; consequently there are no suggestions to make. All advanced professionals know his sonatas and suites—of which the first sonata, in our opinion, still is best. Unfortunately we have nothing of the easier grades to recommend to those whose technic and time are limited.

A. Walter Kramer: Chanson Matinale, a delightful melody piece, with plenty of rhythm and grace. Intermezzo, 5p. me. An ad-libitum bit of music that is fancy free, and effective. Fisher, 1920, 60c. Both are transcriptions. Mr. Kramer is a music Editor, not an organist.

Edward F. Johnston: Evensong, the most famous of his melody pieces, is still popular; it is a charming bit of music, easy to play. Autumn is a piece of similar character, though not quite so melodious. Mid-summer Caprice is a happy, playful bit of music that would have to be used with care in a church service, but will delight any concert audience; not difficult. All published by Fischer.

For Autumn we suggest the delightful little Autumn Sketch by Dr. John Hyatt Brewer, a bewitching bit of happy music; also the Autumn Night by J. Frank Frysinger, and the plain Autumn by Edward F. Johnston. We believe Ashmall published the first and Fischer the other two.

For juniors we suggest especially, for melodic values, Harker's In the Twilight, Lemare's Andantino Df, Hollins' Intermezzo, Cramer's Chanson Matinale, Johnston's Evensong and Midsummer Caprice; and for those who are looking for some light but delightful concert music we especially recommend Brewer's Autumn Sketch, Hollins' Concert Rondo Bf. and Morceau de Concert, Lemare's Twilight Sketches, and perhaps Day's Allegro Symphonique.

Any and all compositions mentioned in this column may be obtained from any of the publishers whose names and addresses will be found in our advertising pages.

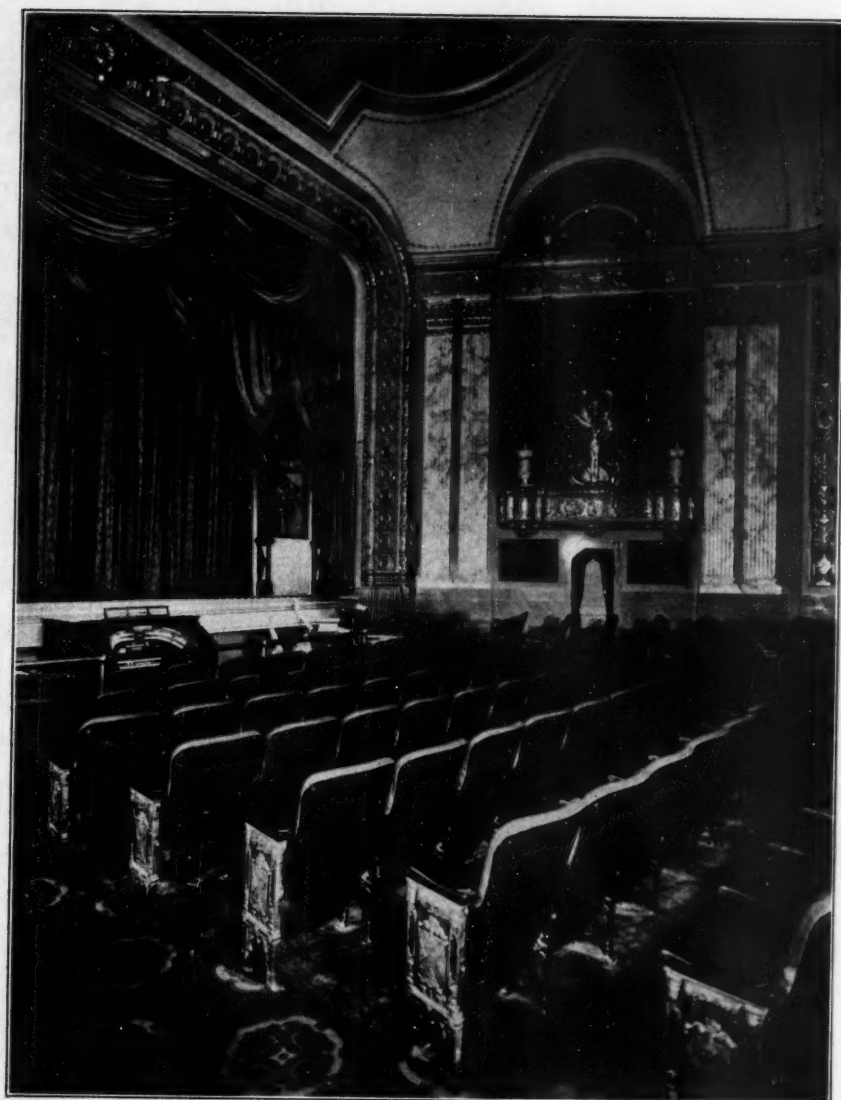


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which the congregation is wont to take part. This collection includes such material, besides other which may be used by the choir. . . . A strictly four-part setting has been given to all the melodies and they should be sung in unison. Two-part renditions would be discouraged. . . . when four-part rendition is used, it should be in a key suitable to all voices." And there are many other statements in the preface worth pondering:

The material begins with Advent, Christmas, etc. and runs through the liturgical year. It raises the question, Would it not be an excellent thing for the unity of the church services if a beautiful service were developed in greater unity on the basis of choir participation in the use of such material as this hymnal offers instead of following accepted practise in a hum-drum service punctuated only too sharply by one or two longer anthems? Can't the service be a unified whole, instead of a patch-work of a dozen distinct parts. 7x10. 231p. Cloth-bound. Pustet Co., Cincinnati, Ohio. \$4.00.

MUSIC IN INDUSTRY

KENNETH S. CLARK

"A presentation of facts brought forth by a survey, made by the National Bureau for the Advancement of Music, on music activities among industrial and commercial workers. . . . When conclusive testimony as to the practical value of music in industry is given by successful business men in a wide variety of industries, music acquires the status of an economic asset entitled to the serious consideration of all business men." The president of the A. F. of L. says, "Music is a friend of labor, for it lightens the task by refreshing the nerves and spirit."

While the author disclaims any belief that the facts presented make up a complete picture of the activities actually in operation, he does offer statistics which may surprise those only casually acquainted with the subject. For example, the book contains reports which show musical activities as being maintained in 679 industrial or commercial establishments. From the plants represented, there are recorded a total of 267 bands, 182 orchestras, and 176 choruses—besides 133 plants where there is community singing and 273 which provide music instruments for their employees.

After chronicling a few of the current manifestations of industrial music in other lands, Mr. Clark points out some of the high spots revealed by the survey in this country. The railroads lead in the number of operations from which music activities are reported. Their total of 115 operations is approached most closely by the department stores' 89. As to the favorite activities among these and other classes of industry, bands are in the majority among the railroads, and choral work with the department stores. The author shows why these particular activities are especially suited to those industries, whereas in other fields the bands, though in the lead, are closely followed by certain different musical operations which appeal to the specific industry. In the upkeep of all these activities, the employer assumes the expenses in 106 establishments, while in 78 others the responsibility is somewhat evenly divided between the firm and the workers.

Besides this recording of the facts as to existing musical groups, the book contains one chapter, Here's How, which is a guide of procedure for other industries where the workers may wish to do likewise. Here the author deals with organizing and carrying on the various musical enterprises recommended as practical for industrial recreation. The book is bound in cloth and attractively illustrated with many bands and choirs—including some

known within the organ profession. In these days when new sources of income are being sought, is not this a rich field for investigation? Published by the Bureau, at 45 West 45th St., New York City. \$1.00.

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE

LESS AND LESS organ music is being published both here and abroad and one wonders if composers are writing for the organ or not. I could mention at least ten names of men who a few years ago gave promise of excellent work, all of which seem to have died by the way. Most of the new things that have reached me of late are reprints of works that were out of print. For instance, there is the fine SONATA in C minor by Arthur W. Pollitt, which is published by Schott and Co. This is an excellent work that deserves the attention of organists everywhere. It is in the unusual three movements, not too difficult for the average organist and effective on a modest instrument. The middle movement is a charming REVERIE which makes a good service prelude; I have used it a number of times and it sounds well. If you are looking for an interesting recital number get this Sonata.

From the same publisher there come a number of pieces by C. J. Grey, an English organist who died a year or so ago. All of these pieces are easy and effective on a two-manual organ; they are in no way highbrow, but being well written and melodious, should find a place for themselves in the church organist's library. Among those that I have used and like best are: Idylle, Toccata, Barcarolle, Second Grand Choeur, Reverie, Canzone, Priere a la Vierge, Invocation, and Intermezzo.

From J. & W. Chester of London there also come some pieces by the same composer; they are along the same lines as the above, and to the organist of limited technic. I recommend them highly. The best in this set are: The Angelus, Evensong, Nuptial Postlude, Pastorale in G, and a Sonata in A major. Other reissues from this firm are a well written ADAGIO in A-flat by H. A. Fricker, the Toronto organist and conductor; it is a fine service prelude of moderate difficulty. Henry Hackett, another English composer, is responsible for a very charming IDYLE which I have used a great deal, both in service-recital and teaching. I also like his REVERIE in B-flat; it is Lemareish in style but none the worse for that. Other numbers are: Chant sans Paroles, Romance in F, and Allegretto—useful music, melodious and easy.

There are also two pieces by your humble servant, an AUTUMN SONG and SPRINGTIME SKETCH. I have played these pieces with modest success, I confess, and I believe you will find them worth playing; the first seems to go best with an audience.

From the Oxford University Press, E. Stanley Roper is continuing his edition of the Handel Concertos, the latest number being the one in G minor, First Set, No. 3. I like this edition muchly. Mr. Roper has done an excellent job with them and the engraving and general getup is so admirable that it is a joy to play them. By all means investigate this edition if you like to play Handel. From the same publisher Harvey Grace gives us two interesting arrangements of Bach choruses. "It is the old Decree: Man, Thou art Mortal" and "Now Again be Thou Joyful O my Spirit."

There is a jolly SCHERZO NUPTIALE by Haydn Sandwell, published by Augner. This is the first piece of Mr.

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Sandwell's that I have seen and it is to be hoped that it will not be the last. It lives up to its title in that it is a bright and cheery scherzo of nine pages, not over difficult; I recommend it for weddings and recitals and am sure the general public will enjoy it.

From Novello there is a "Chorale Prelude: Ye Servants of the Lord", by Charles Macpherson, the late organist of St. Paul's Cathedral, London. This tune by W. H. Havergal is not very well known in America but in the English hymnal it is set to the words of "Ye Servants of the Lord" and "Fair waved the golden corn". It makes a nice service prelude and is interesting music, even if the tune is not known. A MELODIE PLAINTIVE by J. A. Longfield from the same publisher is a nice little piece, easy and melodious, worth playing. Altogether different is *PIECE DE JOIE* by Arthur Haselton. The Composer must think well of it himself as he has published it at his own expense. It is really a frightful piece of work. In fact I don't believe I have ever seen its equal; there are more accidentals than notes and it is as devoid of melody as a goldfish is of hair. If this is Mr. Haselton's idea of joy I hope he will never experience sorrow.

I have only one piece from France, a PASTORALE by George Lemonte. It is an inoffensive little ditty that says nothing in a harmless way; it flows along in a pastoral manner and one rather longs for some dirty work at the cross roads before we reach the tenth page.

Last but not least is the CHORALE WITH VARIATIONS by Karl Kopffner, a German organist who seems to know his onions. The chorale is on the dry side and the variations are loaded down with all sorts of trimmings and twiddly-bits; at the same time underlying it all is the hand of a musician, and while I do not recommend this piece I feel sure that we shall sooner or later have some real organ music from this Composer. At present he seems to have all the faults of Karg-Elert and Vierne without their saving grace; at the same time I shall look forward to other works from his pen with keen interest.

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.

o.m.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

ANTHEMS: E. S. Barnes: "Benedictus es Domine", Ef, 12p. cq. me. 15c. "Jesus Lover of My Soul", 9p. c. me. Based on the Holbrook hymntune, in a very effective arrangement in which the arranger shows decided sympathy with the needs of a congregation. 15c. "Jubilate", Ef, 8p. cq. s. me. 15c. "Magnificat and Nunc Dimittis", 14p. cq. me. 20c. All Ditson.

N. J. Elsenheimer: "Ave Maria," a solo or unison for high voices, against genuine and excellent organ accompaniment, with either English or Latin text; it is a beautiful bit of music, which the Composer has reproduced by duplication process; copies may be had for 35c from the Composer, 289 Convent Ave., New York City.

S. R. Gaines: "The Lord is my Shepherd," 14p. cq. s. me. Looks like a good setting. Ditson, 20c.

J. Herbeck: "Just as I Am," arr. C. F. Manney, 3p. qc. s. a-t. e. Makes melodious music. Ditson, 10c.

G. B. Nevin: "My Faith Looks up to Thee", 11p. cq. t-b. e. Chorus arrangement of a great favorite. Ditson, 15c.

P. W. Whitlock: "Sing Praise to God who Reigns Above," 6p. cq. me. A bit of serious music, parts of which may well be taken unaccompanied, for the better choirs where choral effects are more important than melody. It is a very worthy bit of music. Oxford.

CHORUSES: SECULAR: MEN'S VOICES: P. G. Curran: "Sonny Boy," arr. P. Greely, 6p. me. An appealing lullaby, 6-8 rhythm, with top tenors required to stay between E and A much of the time; if they are equal to that task, the song will go well, with its swinging rhythm and tunefulness. Ditson, 15c.

W. C. Macfarlane: "The God of Music," 11p. md. The sort of a thing that will not go of itself but, given good workmanship and a definite plan of effective interpretation, it will take a good place on the program and reward the effort. Ditson, 15c.

G. B. Nevin: "Blow Trumpet for the World is White with May," 10p. me. A battle song with stirring rhythm and martial air, a brilliant number affording bright contrast. Ditson, 15c.

G. B. Nevin: "Within the Roses Bloom," 5p. me. A love-song with appealing melody, good workmanship, and enough musical graces of all kinds to make an audience enjoy it thoroughly. Ditson, 15c.

V. L. Schertzinger: "An Old Adobe," arr. P. Greely, 7p. md. After four pages of mood-painting with ordinary materials, come three pages of the kind of melody the men will want to sing, the kind suited to all sorts of pleasant and whole-hearted expressiveness about love songs and silver moons. Ditson, 15c.

CHORUSES: 3-PART WOMEN'S VOICES: P. Greely: "Over the Rolling Seas," helped along by a rolling accompaniment and 6-8 rhythm, 7p. me. A melodious and attractive bit of music. Ditson, 15c.

C. Huerter: "Good Night Little Robin," 6p. me. A dainty bit of music that would be even better had the Composer worked harder and avoided the very painful effect a unison invariably brings with it in 3-part music. Ditson, 15c.

C. Huerter: "Rain Drops," 6p. e. It may be good but we're not in the mood. Ditson, 15c.

C. Huerter: "Sweetheart Land," 6p. me. A rather solemn and serious bit of music, melodious, moody, interesting for many reasons. Ditson, 15c.

CANTATA: SECULAR: Gena Branscombe: "Pilgrims of Destiny," 133p. for chorus, orchestra, and solo voices. The story deals with scenes aboard the May flower just before land was sighted in 1620, and there is a love-story or two, some heavy work by rough sailors, a storm at sea, the piety of the Pilgrims, and everything else to furnish ample material for a real cantata. Text and music were written by the same hand, hence we have unity. The work is ambitious; the Composer tried to do something unusual, and judging by appearances, success has met the effort, though music is made to be heard, not seen, and only a thoroughly adequate performance would be sufficient to write a reliable verdict. At any rate we can vouch for it that here is a work of such proportions, coupled with such practical qualities, as to make it worthy the examination of every conductor looking for something both good and unusual for next season. The music is entertaining, but the technic is by no means simple, though difficulties or complexities for their own sakes have been written out of it. Better get a copy for your library. Ditson, \$1.50.

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Editorials and Articles

TULSA, FIRST METHODIST	COVER
DR. ROLAND DIGGLE (464)	FRONTISPIECE
SHALL WE PROVE IT? (465)	EDITORIAL
CREATIVE MUSIC TEACHING (476)	FREDERICK SCHLIEDER
A GERMAN HOLIDAY (468)	DR. OSCAR E. SCHMINKE

The Organ

ACCESSORIES	480
ORGANS:	
ALTOONA, TEMPLE LUTHERAN	482
ATLANTIC CITY HALL	492
COHASSET, 2nd CONG.	482
NEW HAVEN, UNITED CHURCH	480
PHILADELPHIA, HOLY SOULS	482
ST. LOUIS, PILGRIM CONG.	482
GERMANY, HAMBURG, ST. MICHAEL'S	475
LEIPZIG, CONSERVATORY	473
LEIPZIG, UNIVERSITÄTS	474
LINDENAN, S. PHILIP	474
A SMALL ORGAN	479

The Church

MR. DUNHAM: TALENT FIRST	483
CALENDAR SUGGESTIONS	487
CHILDREN'S CHOIRS	486
PALESTRINA FIRST?	484
PERSONAL: MISS ANDREW	487
SERVICE SELECTIONS	488

Photoplaying

TIME TO TAKE STOCK	489
WHOOSIS OF RUMPUS RIDGE	490

Notes and Reviews

ADIRONDACK FESTIVAL	494
BACK OF THE MERRY PUBLISHER	496

CALENDAR OF THE MONTH	431
CHORAL PROGRAMS	504
FRATERNAL NOTES:	
N. A. O. IN TORONTO	493
RECITAL SELECTIONS	504
REPERTOIRE AND REVIEW	454

Books—Organ Music—Current List
Foreign—Music of the Month
Pictorially: *Console, †Organ or Case

*LOUISVILLE, MEMORIAL AUDITORIUM	493
†NEW HAVEN, UNITED CHURCH	480
†OXFORD, FIRST PRESBYTERIAN	487
†PORTLAND, SCIENTIST CHURCH	486
TOLEDO, FIRST CONG.	484
TULSA, FIRST M. E.	449
*†GERMANY: HAMBURG, ST. MICHAEL'S	471, 3

Personals: *With Photo

ANDREW, MISS ALICE	487
*COURBOIN, C. M.	493
*DIGGLE, DR. ROLAND	464
EGENER, DR. FREDERICK T.	493
*LOCKWOOD, MRS. C. M.	495
*MCALL, REGINALD L.	494
MOTTET, DR. HENRY	492
MOYER, MISS HELYN JEAN	489
RUSSELL, DR. ALEXANDER	510
*SCHLIEDER, FREDERICK	477
*TANNER, CHARLES PAUL	485
WATKINS, WILL A.	506
TOLEDO: FIRST CONG. CHOIR	485

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DR. ROLAND DIGGLE

Born in England, he came to America in 1905 and has loved Los Angeles ever since, earthquakes and all. Dr. Diggle makes it his business to introduce American organists through T.A.O. columns to the British and European stock of organ literature, and in turn, as frequently as British editors will accept, he introduces British organists to American organ literature. He has a broad mind, a charming frankness and honesty, and is the kind of a man you will like if you don't mind his being truthful at all times. He is organist of St. John's, Los Angeles, and has been a frequent long-distance visitor to some of the conventions. A year or so ago he made his first return visit to England after an absence of twenty years. Dr. Diggle earned his Mus.Doc. degree by writing a symphony (not organ sonata) and an extended choral work on given themes. He is wellknown throughout America for his stock of some 150 organ compositions, all of them practical and unpretentious, some of them delightful melodic gems; some of his finest melody pieces have been the product of very recent years.

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The AMERICAN ORGANIST

Vol. 12

AUGUST 1929

No. 8

Editorial Reflections

Shall We Prove It?



BETWEEN the Straights and the Units there is still much to be learned. We cannot learn it by being antagonistic to either one. Before electricity also there were only candles, oil lamps, and gas. Electricity would seem to have contributed very much more to the arts of organ building and organ playing than it has taken away from either.

Some years ago these pages undertook to discover the truth about the Unit Organ and about all we were able to learn was that Units were priced much too high by comparison with either their cost or their relative worth. I doubt very much if a Straight Organ has been built in the past ten years, maybe twenty years. I realize, of course, that by a very pernicious laxity of terminology we have been accustomed to accepting organs as Straights when they were emphatically Augmented. There are many instruments being built almost Straight on the manuals, but very much Augmented in the Pedal. This has been accepted by the majority of both players and builders as the most economical and therefore the most desirable method of building and buying organs.

There is also a trend, fathered chiefly by the best of our players, towards a limited amount of Augmentation on the manuals so long as the pipe-work of each manual division is kept strictly to that division and not borrowed across to some other manual. We can hardly by any stretch of the imagination accept any further extension of the borrowing business in any other light than that of economic necessity. When we don't have the money to buy the right thing, we must be content to take the next best.

There is also a wholesome trend towards borrow-

ing certain accompanimental soft registers from one manual division to another for the commendable purpose of having accompanimental materials on a manual division that would otherwise be useless as an accompaniment to the solo voices of the other manuals. In this connection it is always a matter of deep regret when I see a Great Organ built with no register or stop softer than a Second Diapason or maybe even a Gamba; such a Great is completely useless in the quieter parts of either a recital or a church service, and the instrument planned on such thoughtless lines compels the organist forever to sacrifice the solo voices of either the Swell or the Choir in order to use one of these manuals for an accompaniment to the remaining solo voices of the other, and hence the three-manual organ becomes in all soft effects not a three-manual but merely a two-manual instrument and we have shoved the arts of organ building and organ playing backward by twenty years.

To overcome this handicap we have the modern expedient of duplexing some of the soft registers of Swell or Choir so that they may be played from the Great; and the principle can be carried even further without in any way violating the soundness of organ design, it seems to me. Similarly I have never been able to see any wickedness in duplexing some of the solo registers across to some other manual so that the player, who would forever be otherwise unable to make use of that versatility known only to large organs, need not be so badly handicapped by the smallness of the organ. It all comes back to a matter of money. If we have money to buy what we want, we buy the real thing, hardly ever the substitute; borrowing in every form is but a substitute.

We cannot be artistic players when our instruments limit us to rail-fence playing. There is a tendency for all of us to be enthusiastic about whatever we have used for a long period, and to be blind to the defects in whatever we our-

selves have planned, no matter how much pain we may have inflicted on the builder who has had to build it for us. We can laugh at the good neighbors back home who think their piano is perfectly beautiful when in reality we know it is little better than a dish-pan, but we have not learned to laugh at ourselves for evidencing the same blind adoration of some horrible organ we have concocted. That is one reason why endorsements mean virtually nothing. The cigarette industry is proving ad nauseam that the endorsement is worth about twelve cents per million words. And our beloved profession is not holier than they by any means.

Mr. William Ripley Dorr is convinced that unless we can kill the Unit Organ and all evidences of unification, we are doomed to witness the stagnation of the organ world. Mr. William E. Pilcher, Jr., is likewise so opposed to all traces of unification in the manual divisions that he would rather lose a contract than build manual unifications. I know another builder who is so opposed to the plan of securing a manual 16' voice by stepping down on a manual 8' and dropping the bottom octave, that he invariably supplies these lowest and most expensive pipes, swallows the loss, and says nothing about it rather than build this thing which he considers so wrong. In the eyes of the player it is much better to have a soft 16' string on the Swell or Choir without the lowest octave than not to have it at all; for my own part, if I were buying an organ and paying the bill, I should adopt this dodge with perfect confidence if my funds were not large enough to secure all the other and more important items. Few of us have money enough to buy everything we want; the logical thing is to spend the money where we as players know we are most frequently certain to need it in the actual practise of the art of organ playing. Mr. Gustav F. Dohring is a shining example of an organ builder who subconsciously appreciates the player's problems; his use of borrowing in all its forms achieves for the player exactly that versatility he must have if he is to be an artist.

I believe the lack of money in organ buying is responsible for much of the horrible organ playing we hear—organ playing as devoid of soul as a Diapason is devoid of musical beauty. Practise on those old dwarfed two-manuals wherein the only solo combination open to us was that produced by a Diapason and a 4' Harmonic Flute is at the root of the miserable lack of beauty in much of the registration we hear on organs capable of very much better performances. We practise for five years on horrible tone and at the end of that time it is no wonder we are tone-deaf and cannot tell why an audience abhors our registrational monotony and stays away from our next recital.

The point that seems to call for much dissension among us at present might easily be settled somewhat as they settled some years ago the controversy between the ancient and the modern violins, and between the orchestral wood-wind and the imitative reedless reed de-

veloped in the Estey factory; namely, by an experimental demonstration. There they took a Stradivarius and a modern violin and played them in the hands of artists behind a screen, with a jury of artists on the other side; and the modern violin was judged superior. They took a reed player from the Philadelphia Symphony, placed him in an organ chamber, and he played against the reedless reed of the organ; the only way the audience of experts ultimately discovered which was organ and which was man, was that the man had to stop for breath.

So also I believe that many of the pet theories we go to war over, would prove us rather silly people if we put ourselves and them to an honest test. I propose that instead of arguing about the desirability of burying the Unit principle under ten-feet of wet clay, we begin on the easiest and simplest of the problems involved, take any builder we like, have him build the 16'—8'—4' manual reed combination on a unification basis and duplicate it on a Straight basis, then interchange each second pipe so far as possible, keep on voicing the two sets until interchanging can be done without detection; and then, lifting out any three ranks of pipes from some Solo Organ somewhere, insert the three Straight reeds, and lifting out the corresponding unified reeds, insert the specially voiced family; and then, with a jury of experts behind a screen somewhere, have an organist play alternately half a hundred passages of all sorts, first on the Straight set and then on the Unit, mixing up the process to avoid detection. And I'm wondering if we experts would in 75% of the experiments be able to tell whether Unit or Straight were being used. Theory is all right and we must work on theory till we have something better; results are better than theories. We should learn results in this experiment, and it would cost but little to make it.

Another experiment I have often hoped for in my secret thoughts when some wild enthusiast or other was telling me that this or that register in his new organ was absolutely the finest thing in the world and couldn't be duplicated anywhere, is the experiment of secretly putting one builder's pipes in another builder's organ some dark night, and then hiding in the auditorium the next day to see if the enthusiastic organist would detect that his pet pipes were no longer there. It reminds me of the story which presumably most of us have heard, of an organist who refused to give the new organ his mighty vote of confidence and thus permit the builder to get his final check because one of the registers did not please him; the builder of course finally ordered a new set of pipes from the factory, and after he had the crates delivered and opened and the new pipes laying neatly in rows in the auditorium the gentle organist himself came in, saw the pipes, jumped to the conclusion that the new ones were in the organ and these were the old ones, went to the console, tried the organ, and proclaimed at last that the builder had lived up to his reputation and given pipes worthy of his name. He was kidding him-

self, as we all are in some things; he didn't recognize the actual quality of the tone he had been loudly condemning, and he now accepted it as beautiful. Imagination.

If we can make a few simple experiments we

can learn more in less time than in any other way. Certainly arguments will bring us not facts but theories only, and they do not go far in any art. Imagination. It's always playing pranks on us.

You Cannot Control—

The length of your life—but you can control its width and its depth;
The contour of your countenance—but you can control its expression;
The other fellow's opportunities—but you can grasp you own;
The weather—but you can control the moral atmosphere which surrounds you;
The distance your head shall be above the ground—but you can control the height of the contents of your mind;
The amount of your income entirely—but you can control the management and expenditure of it;
The other fellow's annoying faults—but you can see to it that you yourself do not develop the same provoking tendencies;
The hard times and rainy days—but you can control the cheerful optimism that will carry you through them;
The way the other fellow knocks—but you can control your own tendency to criticize.
And you cannot control the other fellow's imperfections—but you can stop advertising them and spend your time instead on the task of perfecting your own equipment.
So let us not worry about what we cannot control—and bend our efforts to what we can.



A German Holiday

An American Organist and Composer spends his Vacation in Germany
and Brings back a Report of the Organs found Today
in the Fatherland of John Sebastian Bach

By OSCAR E. SCHMINKE



THIS IS NOT the purpose of this article to elaborate on the theme in all its ramifications: its aim is rather to throw a sidelight on the instrument which such men as Reger and Karg-Elert had in mind while writing their organ music. Nor does the choice of subject imply an unbounded admiration for the examples of modern German organ building. On the contrary the writer was somewhat disappointed with the organs he encountered, although to be sure, the circumstances under which they were heard were the worst imaginable—in icy churches with reeds out of tune, mechanically neglected owing to lack of sufficient funds for upkeep, etc. Conditions in general a few years ago were in a bad way over there, and the feeling against *Ausländer* (foreigners) very pronounced, all of which factors must be taken into consideration in judging the merits of the observations following.

Comparisons are odious—but quite helpful I am sure, when nobody's pet corn gets stepped upon. Having been brought up on the American organ, which in turn is in my opinion an offspring of the English organ, I am naturally prejudiced in favor of that to which my ear has become accustomed. Perhaps because of this bias, I find, in conjunction with other Americans, that of all European instruments the English organ heard at its best is tonally the most satisfying. But we Americans are an omnivorous species; English, French, German, Italian and of late Spanish organ music are all grist for our mill. Wherefore it behooves us to study the instrument in all these countries with an open mind, if only to know what tone quality a composer of these countries has in mind when putting down a given registration.

Well then, here are some comparisons, very general and purely subjective on my part, mere impressions. The English organ is built up on tone of Diapason quality, such as we hear in America in the best examples. In the French organ on the other hand a mellow Trumpet reed quality seems to predominate, combining in the full organ with very bright, rather strident Mixtures, which give a large Cavaille-Coll organ a peculiarly acid and penetrating brilliance. The German organ again has an individuality of its own: it builds up a very gradual and smooth ensemble on flute tone, gradually adding to this, mutations and mixtures of a brilliant fluty quality, and capping all with some very loud raucous

reeds, which, in some organs I heard, were quite "schrecklich" to ears long accustomed to the dulcet caresses of beautiful reeds. On the subject of smoothness there can of course be much discussion pro and con, depending on whether one's preference in tone color runs to the sensuously beautiful or to the strikingly characteristic.

Nearly all German organs have one exceptionally good feature—the flute family. There are stopped flutes, open flutes, double flutes, concert flutes, chimney flutes, "Rohr" flutes, "Spitz" flutes, flutes by the dozen or by the gross, flutes of Jubal, flutes of Pan, and flutes of the Devil. Now I am not sure whether his Satanic majesty prefers the flute, the lute or the bass-fiddle; authorities such as Gounod, Berlioz and Poe differing on the subject. Be that as it may, aided by his numerous members of the flute family and a device called a "Roll-Schweller," the German organist can build up a marvelously smooth and even crescendo which has none of the sudden jerks often encountered on our organs, and he can do this more-over when both hands and both feet are busy playing. The secret of this unheard of achievement lies in the peculiarity of construction of the Roll-Schweller, also called "Crescendo-Walze" (Register Crescendo) which is situated directly above the center of the pedal clavier, where on an American organ the numerous crescendo pedals are placed. It consists either of a rough-edged wheel, or more often of a sort of heavy rolling-pin. One pecks at this contrivance with toes of either foot, revolving it either forward, which brings on the stops, or in the opposite direction, which takes them off. When you next examine one of those viciously black Reger-Scores, which might be mistaken for an illustration of colonies of bacteria seen under the microscope, and discover in this tropical jungle of notes a long snaky c-r-e-s-c-e-n-d-o staring at you, you may know that the thing is quite possible on a German organ. In fact the ingenuity of the German builder knows no bounds—most organs have in addition to this rolling-pin arrangement a sort of chauffeur's wheel at the side of the console, which is used for the same purpose, and is worked usually by an assistant. So rest assured, if a German composer wants a crescendo he gets it by hook or crook.

Next in importance to the flutes are the mutation and mixtures. An organ of any size will always have a plentiful supply of harmonic corroborating registers, not borrowed, as some subjoined specifications will show, and they are far from being the dutiful children which have of late been appearing in our own specifications

and who are seen but not heard. German mixtures are usually very much in evidence, sometimes painfully so, although to be sure they do not scream quite so stridently as some of the French variety. As a rule they repeat in pitch as one ascends the scale, a peculiarity which gives splendid resonance to the bass and not too great prominence to the treble, provided of course that the voicing is right. The latter is usually rather good, particularly so on the organ at St. Michael's in Hamberg, but it does not in lusciousness or even blend come up to an old Silbermann organ. The serious student will have noticed that German organ music rarely ascends very high in the treble. The reason for this is a restricted treble range on all but the very latest instruments, and a tendency to shrillness in this region, especially because of super-octave couplers and a running-up of registers to 74 pipes which, in addition to mixtures and mutations, makes this range of a German organ anything but soothing to the nerves of the tired business man.

The German builders idea of diapason tone is decidedly at variance with that of his English and American colleagues. Old Silbermann has set a standard of beautifully bright and mellow diapason quality which, with the modern builder, has degenerated to a screechy, scratchy string quality which the uninitiated American might mistake for a big-scale gamba or geigen-principal. Fortunately there is usually only one 8', Diapason (called Principal) to a manual, even on large organs. When this stringy quality is particularly in evidence it is customary to soften it by the addition of a flute, just as it was formerly good form on old American organs to sugar-coat the Oboe with the Stopped Flute to make it go down.

The same practise is resorted to with the reeds of German organs, and as a result the registration of the German organist, while well blended, becomes monotonous in the long run, all dishes being served with flute sauce. Apropos of which I am reminded of a witticism of Voltaire about English cookery. "Whereas we in France have only one religion but many sauces, the English have many religions but only one sauce." Very decidedly the German organist has only one sauce which he adds indiscriminately to hors d'oeuvre, roast or dessert. His ideal is a gradation in dynamics, keeping more or less to the same tone quality, now bright and now dark. American methods of orchestral coloring as practised by our best virtuosi are either unknown or repellent to him, both because his palette is lacking in these tints and because his whole conception of the organ is that of an ensemble instrument and not one for the exploitation of orchestral timbre or idiom. To me however, Reger sounds decidedly more interesting as played on a modern American organ with all its wealth of orchestral tint and nuance than when played by those in Leipzig having all traditions at first hand but devoid of the forementioned modern accessories. The exception proves the rule: there are at least two organists in Germany with a decided natural

orchestral flair, namely Karg-Elert and Paul Gerhardt of Zwickau, and both are looked at askance by the orthodox.

About the German reeds, the less said the better. It is merely a question as a rule which are less offensive than others. The temperature may have had something to do with this unfavorable impression; I am sure it did. The Oboe and Clarinet have very little resemblance to American registers of that name. The Clarinet in particular, like the old Krummhorn, cuts like a knife. High pressure reeds are rare and not as good as English or American examples by the best builders. An unusual feature is the horizontal placing of large reeds.

As for strings, the German organ usually boasts of large scale gambas of good general tone but no great refinement. The Vox Celeste is usually softer than ours. This may be purely imaginary on my part as the other stops are so loud. I heard very few of real fine quality, the Vox Humana is a rarity. A specialty is the Quintatone of which there are usually several good ones of various degrees of strength on a large organ. These large scale Quintatones are quite fluty and may be effectively used for solo work if in a swell box.

In general the voicing on a German organ is louder than is customary with us, even the dolce on manual 1 having quite a substantial tone. The organ speaks with the orator's voice, seldom in whispers, even stage whispers. There is little or no material available for solo melody with plain harmonic accompaniment, as the stops of the manual 3 (the only ones enclosed as a rule) are either too soft in conjunction with those of the other manuals or of unsuitable quality. I was deeply impressed by an exquisite Stopped Flute called Bordun. The tone was rich, mellow, slightly stringy, like purple velvet. Here is something worth copying.

Mechanically the German instrument exhibits considerable ingenuity, but it did not appear to me as being adapted to American requirements. Stops are of the rocking-tablet variety, either flat dominoes or such having rounded depressions on either side of the central axis. They are ranged at the sides of the manuals. The layout of the consoles is extremely diversified: the German builder is more progressive in mechanical accessories than in tone building, and some of his devices are quite novel. For instance the organ of the Universitaets Kirche of Leipzig has an arrangement which draws pedal stops by key-touch alone, adding a suitable bass to whatever may be in use for the manuals; if two manuals are being played upon simultaneously stops suited to the weaker one are added. The same organ has a coupler which brings all the pedal stops on the Great (a novelty which I noticed sometime ago in an American specification). Another ingenious device on this organ is designated as "Prolongement": it serves to hold an existing registration while one is busy making changes with one hand. The touch of a piston there releases the old registration and brings on the new.

Methods of registration and mechanical ac-

cessories are interdependant; I must therefore briefly sketch the German method of procedure. Tone colors are conceived in block-form, the entire division of a piece being played with one color; changes are made after a cadence. The changing of stops in the middle of a movement pre-supposes a hand-drawn registration. A gradual increase or decrease of dynamics is brought about with the Roll-Schweller. For sudden changes either in dynamics or in color, pistons with interchangeable toe-pistons are provided. These are grouped as "Feste Kombinationen" (non-adjustable combination pistons, the kind formerly prevalent in America) and "Freie Kombinationen" (adjustable combination pistons effecting the entire organ like our master pistons). The former, numbering from three to five for each manual, are usually located under their respective manuals. There are usually also some affecting the whole organ, giving a gradation from *p* to *fff*, or else drawing families of stops such as strings, reeds, flutes, etc. The "Freie Kombinationen" are anywhere from 4 to 30 in number and do not visibly move the stops.

Then there is a complicated system of mechanical stops called "Ein Schalter" (Sounder). "Aus Schalter" (Silencer) which enable the player to cause to sound or to render silent the Rollschweller, hand registration, non-adjustable pistons, adjustable pistons, couplers, reeds, pedal stops, etc., etc. This system of registration is so bewildering that I never got more than a superficial knowledge of it. Moreover it does not seem adapted to our American methods of orchestral coloring. For instance, while using a Freie Kombination, I attempted to make changes in registration and found it difficult or impossible to do so. On questioning the Herr Professor, I learned that it is not done in the best circles; only a hand-drawn registration may be changed at will. However, I am willing to see the light. Perhaps some of the German scholars residing in America will explain to us the advantages of the Ein and Aus Schalter, if any there be from our point of view.

Nearly all German organs have tubular-pneumatic action, not very responsive in medium sized organs and unbearably slow in large ones, making crispness of rhythm or clarity of passage work well nigh impossible. Electric action is extremely rare, and resorted to only as a last expedient for the Echo Organ. And now to conclude the remarks about mechanism I make mention of a unique feature found on the organ of the Universitaets Kirche in Leipzig. It consists of a large glass-covered "Tabelle" or indicator, containing the name of every register in the organ and showing whether it is on or off. I was quite floored by this device but imagine that the Estey Luminous Console is an improvement of the same idea.

To sum up, the German organ is tonally still in the grip of an Eighteenth Century ideal. True, some builders, as for example Jechmlich of Dresden, have made progress in the perfection of individual solo registers, but in this they are still considerably behind England and America. The tone of various instruments, differing of

course as with us, is usually at its best in ensemble, which is full and rich without the reeds and blatant and noisy with them. A few instruments have the quality of the English Cathedral organ, but these are exceptional. The Pedal Organ is always large and diversified, with little or no borrowing from the manuals. Mechanically the instrument is ingenious to a degree, but rigid, inflexible and somewhat unweildy, little suited either to melodic tidbits or orchestral transcriptions. Last but not least, the organ fronts are extremely elaborate in design, and enriched with sumptuous detail in wood carving, thus adding considerable to the architectural ensemble of the interior of the church.

Let us now examine a few typical specifications. The first is that of the organ in the Leipzig Conservatory, built (or rebuilt) by Sauer, and typical of a medium-sized organ. It is not considered as up to date and the tone quality (excepting the flutes) is hard and crude. The order of the manuals from below upward is the usual one on a modern German organ, namely I, II, III.

The next instrument to be considered is an up to date three-manual of 63 registers, built by Jechmlich of Dresden, and located in the church of St. Philip at Lindenau, a suburb of Leipzig. It has an unusual feature in having all stops of Manuals II and III in one large swell box, with the stops of Manual III duplexed on Manual II. There are 30 adjustable master-pistons, which are set in a manner quite different than usual on German organs. Tonally it is peculiar in having some excellent solo registers, and a strident, badly balanced ensemble.

Our next specification is that of the organ in the Universitaets Kirche at Leipzig of which mention has already been made. This is a large 4 manual and echo of 92 stops, quasi the last word (mechanically) in German organ building. Tonally it is more satisfying than any of the other Leipzig organs, as it approximates real Cathedral diapason tone on the Great, has very fine flutes, fair reeds, and is exceptionally well voiced and balanced; albeit the full organ is somewhat thick and heavy and the action slow in response. Its mechanical novelties have already been discussed.

For our final I have reserved the specifications of the instrument in St. Michael's, Hamburg, built in 1912 by the well known firm of E. F. Walker. It is a five manual of 163 stops, 12,173 pipes; it is by all odds the finest of modern German organs that I was privileged to hear. In some ways reminiscent of the Wanamaker Organ at Philadelphia it has an advantage over the latter in being placed in a rather shallow niche (about 21 feet deep) and ranged in a series of five stories, so that none of the tone is lost through obstruction. It differs from most German organs in having more than one Diapason of 8' and 4' to a manual. There are six reeds, one diapason, one flute, and three strings on high wind-pressure. Manual III has mainly reed quality, three high-pressure reeds being placed horizontally. An unusual feature (for a



ST. MICHAEL'S, HAMBURG

German organ) is the large number of enclosed stops, 65 in all, among them 13 Pedal stops. The order of the manuals from below upward is IV, I, II, III, V. The organ front, as is customary in German churches, is a highly ornate affair of teakwood, quite in keeping with the heavy, rather ostentatious baroque style of the church interior. Personally I do not find any but the Gothic style deeply expressive of the Christian ideal, despite interesting departures in Renaissance (St. Paul's, London) or Moresque (Sacre Coeur Paris). The baroque with its realistic, materialistic tendencies appears least of all to embody the spiritual and mystic elements of early Christianity. However, opinions vary.

The beautifully ornate console of the organ we are discussing is arranged somewhat like the Wanamaker consoles. One very practical feature is the grouping of stop-tablets in families or groups of from 3 to 8, separated by ledges of wood. The Kimball Organ of the Temple in Cleveland, has a similar practical grouping with brass separations. Among the interesting mechanical features are pistons restricting the register crescendo to any desired manual; others by which hand drawn stops on any individual manual are rendered silent. Another feature of note: the names of the stops are wherever possible in German. The polyglot designations sometimes found on the stop-knobs of our organs are, to say the least, a poor indication of culutre. "Fern-flute" or "Doppel-flute" are inexcusable, as the members of the flute family can easily be rendered in pure English. Where the use of foreign names is unavoidable let us at least decide upon a standard spelling, and moreover make sure that a given name stands for a specified tone quality. But back to our subject.

The tone of this organ is grand in the extreme, albeit somewhat ponderous for the size of the church. The diapasons are excellent (rather English) and the reeds exceptionally good for Germany. Unfortunately the response is rather slow and a too rapid tempo is fatal to clearness. To achieve the latter, the organist often employs with good results a sharp staccato touch. If I remember correctly, he informed me that only a part of the organ had electric action, the main section employing tubular-pneumatic. In this connection it is interesting to note that according to general reports, some German builders are reverting to a perfected tracker action: electric action is a great bug-a-boo in Europe.

And now for the moral of the story, for every story has a moral, or lacking a moral it has at least a good point. What can we learn from German organs? Some mechanical novelties of interest I have referred to. The splendid register crescendo inheres in the specification and has certain disadvantages: its inflexibility makes it monotonous in the long run. A good American organ, either largely or wholly enclosed, offers all shades of dynamic and some coloristic gradation, through the use of the crescendo pedals. There still remains one cardinal point

on which not only German but all European organs surpass the American instrument—The ensemble.

The idea seems to persist that a conglomeration of bass tuba, cornet, piccolo and tom tom can be made to sound like a real orchestra, viz. the theater unit. And the fallacy that the loud blowing of high-pressure reeds or stentorphones, together with a booming 32, can take the place of the ideal ensemble with its numerous rich and brilliant harmonic corroborating registers is equally tenacious. What is it that makes the voice of an opera singer superior to that of a vaudeville artist or an old-clothes man? A greater multiplicity and finer blend of over tones.

The organ is the only instrument capable of producing these over tones artificially, and far from being a disadvantage, this offers opportunities for the expert ensemble builder of which at present we have only a bare inkling. Since its successful invasion of the theater, the organ has come to be looked upon as a collection of solo instruments for chamber music. No tonal gourmet takes keener delight than the writer in the marvellous refinement of timbre found in our newer instruments. But after all, one can compromise between a luncheon of olives, angel cake and biscuit tortoni, and a good substantial meal of roast beef, potatoes and greens. The European organ in general, and the continental organ in particular, whatever its shortcomings (and it has many) has vitality. And if we in America wish to maintain our lead in the organ world, it is imperative for us to remember that the organ can never be regarded as other than an ensemble instrument, exceptions to the contrary notwithstanding. The theater organ, to be sure seems to demand a departure from this ideal, but a sacrifice of ensemble in church and concert organ means a complete loss of individuality.

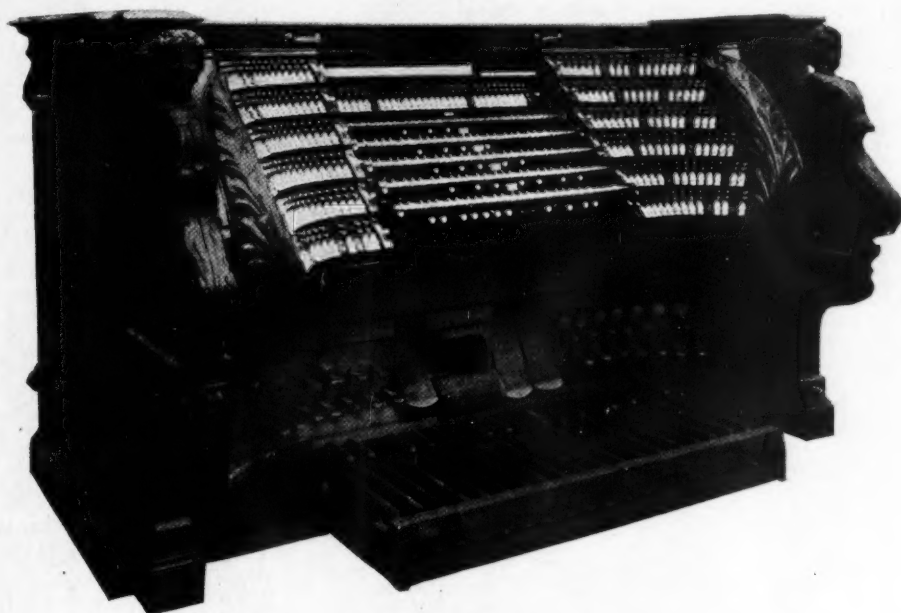
To mention just one instance. We are frantically seeking to get real string tone on the organ, but do we get it? An organ pipe is apparently not able to give us this particular quality of tone, because in all organ strings the second overtone (the twelfth) is too prominent and gives the tone a reedy timbre. The closest approximation to string tone on an organ which I have ever heard, was the ensemble of an old Silbermann at Rotha, Germany, and this instrument contained no strings whatever, but some very bright and beautiful mutations and mixtures, which in brilliance and lusciousness far surpassed any body of orchestral strings I have ever heard, not barring those of the Boston Symphony Orchestra at its zenith.

At the Capitol Theater in New York one has an excellent chance to compare a representative American organ with orchestra. The splendid instrument here installed has a timbre more round and mellow than that of the full orchestra, but also less brilliant and characteristic. It is like the immobile face of a beautiful woman or statue. Combined with the orchestra it adds fundamental tone and a heavy bass foundation, giving grandeur to the ensemble.

This is the usual function of the organ at an oratorio performance. But while in Germany, I heard a presentation of a cantata with organ and orchestra, in which the former cut through the ensemble like a keen razor, coming to the fore in certain passages like rays of bright sunshine through dark storm clouds. To be sure this organ, played solo, was somewhat too shrill and cutting, but it gave me an insight into organ ensemble which I had never before experienced. For sharpness of rhythmic accent, clarity and nuance in phrasing of contrapuntal passages, brilliance of color, and that general ability which is so characteristic of the string orchestra, we must in the organ ever rely on mutations and mixtures, other things being equal. And no amount of five Diapasons, sonorous Tubas, or

tonal tid bits will compensate us if these are lacking. It makes me very happy to see that eminent authorities elsewhere back me up in this stricture on the average American organ.

But cheer up, brother; we are getting there. Cast your eye over the complete specification of the Atlantic City High School organ, designed by our courageous and forward-looking Senator Richards and already carried to successful completion by an American builder, not to mention the vastly greater instrument already designed by the Senator and now being built, and you will see which way the wind is blowing. And if once the American builder gets thoroughly into the swing, he will, I am sure, bring this neglected department of our instrument to a perfection not surpassed even by a Silbermann.



ST. MICHAEL'S, HAMBURG

EXAMPLE NO. 1
LEIPZIG CONSERVATORY

PEDAL	
16	Subbass
	Gedackt
	Violon
	Principal
10 2/3	Quintbass
8	Octave
	Gedackt
	Cello
4	Octave
16	Posaune
8	Trompete
MANUAL 1	
16	Principal
8	Principal
	Bourdon
	Hohlfloete
	Gemshorn
	Dolce
4	Octave
	Rohrfloete
	Dulciana
2 2/3	Quinte
2	Octave
III	Cornet (3-5 ranks)

V Mixture	
8	Trompete
MANUAL 2	
16	Bourdon
8	Principal
	Rohrfloete
	Konzertfloete
	Quintatoen
	Salisional
4	Praestant
	Flautodolce
2 2/3	Rauschquinte
2	Piccolo
III Mixture	
8	Oboe
MANUAL 3 (Swell)	
16	Gedackt
8	Geigenprincipal
	Solofloete
	Lieblighgedackt
	Quintatoen
	Gemshorn
	Viola
	Aeoline
	Vox Coelestis
4	Fernfloete
	Spitzfloete

2	Violini
	Flautino
III	Harmonia Aetheria
8	Clarinet

COUPLERS

Rocking-tables: 1-P. 3-P. 3-P. 2-1.
3-1. 3-2.
Pistons under manuals: as above
plus the following: 2-1 4'.
3-1 16'.

ACCESSORIES

6 fixed combination pistons on full organ.
4 adjustable combination pistons on full organ.
Silencer for drawn stops (which evidently is intended to silence hand-drawn registration so that the Register Crescendo alone may be effective).
Toe-studs duplicating 3 couplers.
Toe-stud P-P 4'.
All to-Pedal couplers on.
All to-Pedal couplers off: (breaks circuit without disturbing stops).

5 Pedal combinations: p, mf, f, all on, all off.
Crescendo for Manual 3.
Register Crescendo.
No borrowing. Tubular-Pneumatic action.

EXAMPLE NO 2 ST. PHILIP—LINDENAN

PEDAL

32 Untersatz
16 Principalbass
Subbass
Harmonicabass
*Gedackt
Violon
10 2/3 Bassquinte
8 Gedacktbass
Bassfloete
*Violoncello
4 Principalfloete
16 Posaune
Bastrompete
* Enclosed
16 Principal
Bordun
8 Principal
Bordun
Flute Harmonique
Gemshorn
Gambe
Salicional
4 Octave
Rohrfloete
Dolce
II Rauschquinte (2 2/3-2)
III Cornett (3-5 ranks)
III Mixture (3-5 ranks)
8 Trompete
4 Clarine

MANUAL 2

16 Bordun
8 Principal
Rohrfloete
Flute Celeste
Concertfloete
Dolce
Viola
4 Principal
Fernfloete
Gemshorn

MANUAL 3

2 2/3—Nasat
2 Piccolo
1 3/5 Terz
1 1/7 Septime
III Progressio
8 Oboe
MANUAL 3
16 Gedackt
8 Geigenprincipal
Spitzfloete
Zartfloete
Quintatoen
Lieblichgedackt
Aeoline
Vox Coelestio
Violine
4 Traversfloete
Fugora
Viola d'Amour
2 2/3 Rohrquinte
2 Flautino
I Siffloete
III Harmonia Aetheria
(3-4 ranks)
8 Clarinette
Trompete harmonique

COUPLERS

8': 2-1. 3-1. 3-2. (Duplicated as toe-studs).
4': 1-1. 2-2. 3-3. P-P. 2-P.
16': 2-1. 3-1.

ACCESSORIES

5 non-adjustable pistons for each manual, with interchangeable toe-pistons.

5 toe-pistons for Pedal.

All couplers on.

Full Organ (toe stud).

30 adjustable combination pistons for full organ.

2 Crescendo shoes, controlling one chamber, right and left.

Register Crescendo, operated by shoe, and also by a wheel at the side of the console.

Silencers: for hand-drawn stops of each manual, for entire organ, for couplers, for reeds, for pistons, for Pedal stops of manual pistons, for Register Crescendo.

Ein Schalter ("Sounders" for the 30 adjustable pistons).

Reinhenschaltung.

Wechsel Schaltung.

G-P Reversible.

Manual compass, C to A.

EXAMPLE NO. 3

LEIPZIG

UNIVERSITÄTS KIRCHE

PEDAL (C-F)

32 Untersatz
16 Principal
Subbass
Gedackt
Dolce
Violon
*Aeoline
8 Principal
Flauto
Cello
Viola
4 Oktav
*Flauto Dolce
2 Oktav
10 2/3 Quinte
Cornett
32 Tuba
16 Trombone
8 Tromba
4 Clarino
* Enclosed.

MANUAL 1

16 Principal
Bordun
8 Principal
Rohrfloete
Doppelfloete
Flauto Traverso
Flute Harmonique
Waldhorn
Gemshorn
Salicional
Viola di Gamba
4 Principal
Portunalfloete
Dolce
Salicet
2 2/3 Quinte
2 Octave
1 3/5 Terz
III Cornett (3-2 ranks)
III Mixture (3-5 ranks)
III Cymbel
8 Claveoline
16 Trombone
8 Tromba
4 Clarino

MANUAL 2

16 Quintatoen
Salicional
Principal
Gedackt
Hohlfloete

Flautoamabile

Dolce

Fugora

Oktav

Flauto Traverso

Rohrfloete

Gemshorn

2 2/3 Quinte

2 Oktav

III Cornett

IV Mixture

8 *Cor Anglais

*Euphoni

*Trompette harmonique

* Enclosed.

MANUAL 3

16 Gedackt
8 Principal
Flauto
Flautodolce
Quintatoen
Aeoline
Violine
4 Principal
Lieblichgedackt

2 2/3 Nasat

2 Oktav

III Mixture

8 Vox Humana

Clarinetto

MANUAL 4

(Sepjarately enclosed)

16 Harmonique
8 Rohrfloete
Tibia
Dulcian
Voxcoelestio
4 Flauto
Fugora
2 2/3 Quinte
2 Waldfloete
1 1/2 Quinte
I Siffloete
III Mixture
8 Oboe

COUPLERS

8': 1-P. 2-P. 3-P. 4-P. P-1. 2-1.

3-1. 4-1. 3-2. 4-2. 4-3.

4': 1-P. 1-1. 2-1. 3-2. 4-3. 4-4.

16': P 16'-1. 4-1. 4-4.

Unisons Off for each manual.

Melody Coupler 1-2.

All 8' couplers.

All 4' couplers.

ACCESSORIES

Tremulant for Flauto Traverso and

Vox Humana.

"Sounders" for: Register Crescen-

do, hand-drawn stops, combina-

tion of manuals, Pedal stops, 8'

couplers, 4' couplers.

Silencers for: hand-drawn stops,

pistons, reeds, couplers, 16'

stops.

20 Adjustable combination pistons

for full organ.

7 Fixed pistons for full organ.

6 Fixed pistons for: Diapasons,

Gedackts, Flutes, Gambas, Mix-

tures, Reeds.

Automatic Pedal Stop adjuster by

key-touch alone.

Prolongement ("special device- af-

fecting all registers, couplers,

and accessories.")

Full Organ.

Toe-studs duplicating 12 manual ac-

cessories.

Compass C-A.

Of the 6518 pipes, 462 are wood, 558

zinc, and 5498 of 75% to 90% pure

tin.

Order of manuals: bottom upward,

4, 1, 2, 3.

Register Crescendo can be changed in a few minutes.
Wind-pressure, 90 millimeters.
Builder, J. Jahn, of Dresden.
Organist, Prof. Mueller, to whose courtesy, I am indebted for all information and the privilege of playing the organ.

EXAMPLE NO. 4

HAMBURG—ST. MICHAEL'S

PEDAL (32-Note)

32 Grossprinzipalbass

16 Grossgedacktbass

16 Prinzipalbass

Kontrabass

*Geigenbass

Gemshornbass

*Salicetbass

Subbass I

*Subbass II

Gedacktbass

Flotenbass

†Rohrflöte

8 Oktave

†Prinzipal

Cello

*Geigenbass I

*Gedackt

†Bassflöte

10 2/3 Rohrquinte

6 2/5 Terz

5 1/3 *Quinte

3 1/ Terz

2 2/7 Septime

4 Oktave

*Choralbass

†Violine

2 Oktave

Salicet

1 Flachflöte

16 *Kornett (4 ranks)

VI Mixtur

32 Bombarde

16 Bass Tuba

16 Posaune

8 Tuba

4 Trompete

4 Klarine

*Horn

* Enclosed with Manual 4.

† Enclosed with Manual 5.

IM V. MANUAL

32 Kontraharmonikabass

16 Subbass (III Gedackt)

16 Subbass (IV Offen)

8 Geigenbass II

16 Posaune

MANUAL 1 (61-Note)

16 Oktave

16 Prinzipal

8 Grossgedackt

8 Oktave

Prinzipal

Schweizerpfeife

Gemshorn

Dulcian

Grobgedackt

Doppelflöte

Konzertflöte

5 1/3 Quinte

4 Oktave

Prinzipal

Gemshorn

Orchesterflöte

Quintaton

2 2/3 Quinte

2 Oktave

IV Kornett (4-5 ranks)

VII Grossmixtur

III Cymbel

16 Posaune

8 Trompete

4 Klarine

MANUAL 2 (61-Note)

16 Rohrgedackt

8 Prastant

Metallprinzipal

Gambe

Bordun

Nachthorn

Hohlflöte

Spitzflöte

Rohrflöte

4 Oktave

Prastant

Viola

Rohrflöte

Spitzflöte

2 2/3 Gemshornquinte

1 3/5 Terz

1 1/7 Septime

2 Fugara

Feldflöte

IV Kornettmixtur (6 ranks)

III Scharff (3-4 ranks)

16 Bassethorn

8 Flugelhorn

Krummhorn

4 English Horn

Glockenspiel

MANUAL 3 (61-Note)

ENCLOSED

10 Gamble

8 Lieblich Gedackt

8 Schwellprinzipal

8 Geigenprinzipal

Gemshorn

Aeoline

Vox Coelestis

Gedackt

Quintaton

Portunalflöte

4 Oktave

Fugara

Liebesgeige

Querflöte

2 Oktave

II Rauschpfeife (2 2/3-2)

III Grosskornett (3-7 ranks)

V Mixtur

16 Helikon

8 Mirabilis

Horn

Oboe

4 Hohe Trompete

2 Klarine

MANUAL 4 (73-Note)

ENCLOSED

16 Bordun

Nachthorn

8 Synthematophon

Prinzipal

Viola

Salicional

Unda Maris

Doppelgedackt

Jubalflöte

Deutsche Flöte

4 Kleinprinzipal

Oktavflöte

Orchestergeige

Kleingedackt

2 2/3 Nasat

2 Waldflöte

1 3/5 Gemshornterz

I Sifflöte

III Kleinkornett (3-4 ranks)

IV Cymbel

V Mixtur

II Sesquialten (5 1/3-3 1/5)

16 Fagott

8 Solotrompete

Klarinette

Vox Humana

4 Soloklarine

Glockenspiel

Tremulant

MANUAL 5 (73-Note)

ENCLOSED

16 Quintaton

8 Prinzipal

Fugara

Echogambe

Vox Angelica

Gemshorn

Bordun

Hornflöte

4 Oktave

Gemshorn

2 Bauernflöte

2 2/3 Quinte

IV Glockenton

IV Mixtur

8 Trompete

Vox Humana

4 Schalmel

Tremulant

COUPLERS

1-P. 2-P. 3-P. 4-P. 5-P.

2-1. 3-1. 4-1. 5-1.

3-2. 4-2. 4-3.

4'-3-P. 4-P. 5-P. 3-1. 4-1. 3-3.

4-4. 5-5.

16': 3-1. 4-1. 3-3. 4-4. 5-5.

All Couplers on or off.

Melyod Octave Coupler: 1-1.

ACCESSORIES

Silencers to cut out couplers from

Register Crescendo (12).

4 Full Organ adjustable combina-

tion pistons.

7 Fixed Pistons for full organ: p,

mf, f, ff, full organ, flutes, reeds.

Cancel for all pistons.

15 Fixed Pistons, 3 each for manuals

1, 2, 3, 4, and Pedal: p, f, ff.

5 Cancellers for above groups of

pistons.

Full Echo Organ.

Reeds out of Register Crescendo.

Reeds off.

16' stops off.

Hand-drawn stops off.

Register Crescendo:

Echo Only.

Man. 1 and 2 and Pedal.

Man. 3 and 4 and Pedal.

Full organ.

Crescendo chambers:

Man. 3, 4, and 5.

Hand-drawn stops off:

Man. 1, 2, 3, and 4, and Pedal.

13 Cancellers. Indicators, etc.

Creative Music Teaching

A Lecture by M. Frederick Schlieder and a Demonstration Wherein
His Pupils give Convincing Proof of the Value of Music
Taught as Expression first, Mechanics second

Extracts from the Lecture by MR. SCHLIEDER



FROM THE BEGINNING of time man has been forced to move on, to labor—to work—to build—to create. Man started with feeble bodily movements leading to work and toil; then on to mental movement leading to understanding; and then on to soul movement leading to high creative vision and aspirations. The mind and soul have been ever busy in elevating man from a laborer to a ruler—either in the domain of industry, or in the more difficult field of selfhood. God created man to do the impossible; to venture into unnumbered tomorrows; to measure his mental and soul dynamics with the uncharted path of the interminable future; and to rid himself of the ever-decaying possible wherein are buried the roots of so much of life's discontent. How difficult to summon the courage to step out of one's limited sphere and say, "That which I am not, yet is mine to be, that which I have not is yet mine to possess, and that which I cannot yet do is within my power!"

Man whether he is conscious of it or not, is ever in the schoolroom—coping with the impossible, learning something in the physical, mental, or soul world. A. O. Bowden, in speaking of social problems, makes this statement, "We have in recent years adopted the Faustian theory, and accordingly sold our souls to the devil for knowledge, and have enslaved ourselves and almost blighted our future hopes for harmonious development." There are many who have sold themselves, but there are those among the courageous who are constantly building by their knowledge an undefeatable force. The seer, the poet, the artist, the composer, who peer into tomorrow—and years are but larger morrows—face the possible impossible.

Music today is still numbered among the glorious impossibilities. The inception and subsequent development of the airplane offers a striking example. To the average mind the airplane was valueless. Peering into the impossible to learn how an aircraft may bear man away in space among the clouds on the one hand, and making possible the musical flights of the soul in harmonic altitudes on the other, are not unlike one another. Both depend upon a knowledge of the Law of Cause and Effect, gained by recorded experiences and experiments, and undying faith.

Since it is man's creative urge that has wrested from Nature her secrets, and has given mankind unnumbered benefits; since creations are constantly taking place; since physical processes in connection with such creation are understood; since the mental procedure directing our physical

machinery is learnable; so must a knowledge of the Law's procedure dealing with the soul's activity in unifying the feelings in their relation to tonal creation be attainable also.

The growth and development of Music from the beginning to the present day reveals to the keen observer and thinker the slow but sure unfolding procedure of the Harmonic Law. In the dawn of man's vocal expression music was purely intuition-al. Tones sprang from a distant source, as if a faint beat of an impulse of reality moved the soul to realize itself. For centuries man did not know why he sang. Centuries passed in fashioning the master instrument, the soul, to an initial point of perfection that could express the unity of the septenary forces of music, namely: the scale. More centuries passed in man's attempt to clarify and strengthen the urge for the harmonic relationships which began to make themselves felt between tones of the scale. Music, as one of Nature's great phenomena, is a contribution of the soul, a unified feeling-power, an offspring of man's intuitive faculty. In the soul we discern the mother of art, and in her outstretched arms she delivered her offspring to her new master, the directive intellect.

Man, through his intellect, has for many centuries buried himself in the study of music, and in so doing has almost slain the object of his research. The student today has a suitable knowledge of why music should be harmonically good, why it should behave; but still much in the dark as to the source of harmonic behavior, or why music misbehaves as it does today. All of man's recorded discoveries, and the special terms he has applied to the details composing these discoveries, however useful as a means of identification, are nevertheless not music, because music is the tonal expression of harmonic reality and is nameless in its true operation. Its subtle meanings flourish and are potent where speech is unnecessary and reason is stilled. In mere musical knowledge, in the passive response to music's charm, and in the unaccountable satisfaction of technical display for itself alone, the soul, or harmonic sense, has been reduced to a passive bystander.

Today we face a new problem. It is this: How can we reconcile these two necessary forces, the intellect, or science, and the intuition, or soul; to bring them into one-ness and by such union emerge from the laboratory into a new plane of conscious creation, wherein the warmth of the Harmonic Sense is active in the bright light of knowledge? To bring about this stage is my attempt at the impossible. To wed the soul and the intellect in the task of fashioning a greater master instrument is our chosen labor as Creative Teachers.

The entire science of free musical expression is based upon intuitional tonal activity guided by a

knowledge of the procedure of the immutable Law of Harmony in Motion. Rhythmo-harmonic training is what we may call our work. The correct understanding and use of rhythm and harmony is the basis of our success. Upon your correct understanding and use of these two basic principles in your own vital expression depends how soon you

child, or those who stand at the portal of music seeking admission, as well as containing the magic that encourages through simple but successful effort, is inadequate. I know that the seed of musical expression, the expression of soul-beauty through harmonically related tones, lies ready to respond in every one. I know that the patient



MR. FREDERICK SCHLIEDER

Who has developed a remarkable system of music pedagogy to which he is devoting his entire energies.

shall witness the fulfillment of the cry of every music student, which is, "Give me the power to know myself musically."

Personally, I believe with unflinching faith in the procedure of the Harmonic Law in connection with conscious musical growth. I firmly believe that we must know what we do, and with it, dare to earn that which we find lacking. I know that the way of musical growth and development is not along the pathway of mental consideration of harmonic facts, or standards fixed by those who possess inherent musical wealth. I know that intellectual work, as exemplified by paper at the sacrifice of conscious soul exercise, is proved wrong by reason of its inadequacy and ineffectiveness save in special cases. I hold that a method, or a procedure, that does not meet the needs of the

exercise of the principles of both rhythm and harmony is necessary, and that only the persevering win. I know that we are the agents of a new creative age imbued with the desire to make music intelligible and to bring about a realization that a soul which knows itself through its own musical expression has taken its first deep breath on a higher plane. I know that music has enriched me by causing me to feel that the possible is but a present moment, and that the fulfillment of aspiration lies in the kind element of time, and in my own daring to reach into the future.

This spirit of daring I wish to instill in you, not only in behalf of your own efforts, or to stimulate you to increase your knowledge and ability, but also that you may become leaders in behalf of an intel-

ligent understanding of music and to raise it above the common level of tonal gossip.

CONFERENCE PROGRAM

FOLLOWING Mr. Schlieder's lecture there was a discussion of all phases of the Schlieder Method of creative teaching, which made a three-hour session. Luncheon followed, and the class adjourned to Steinway Hall for a demonstration and further discussion.

Xenia Bank and Anne Mendelson, both eight years of age, gave a demonstration of the First Year of Lyric Composition, illustrating the following.

Preparatory Elements
Melodic Creation
Elementary Harmonic Construction
Melody as Harmonic Decoration
Harmonic Forms

Marjorie Muckey, fifteen years of age, then demonstrated:

Modulation
Harmonic Values in Melody
Phrase Building
Extensions

There followed a demonstration of Two-and Three-Part Counterpoint, by Arousiag Costikyan and Katherine Lucke:

The Cantus
The Scale as Fundamental Cantus
Formation of Interval Cantus
Harmonic Forms
Species of Counterpoint
Figuration of an Interval Cantus
The Invention
The Fugue

There followed a general discussion of the principles involved, and then Mr. Rollo Maitland gave a demonstration by improvising a prelude and fugue in four voices.

The evening session was devoted to a recital of original compositions illustrating the initial results of the Schlieder Method of creative teaching, when the following compositions were presented by the pupils, in most cases the composers themselves performing their own works; compositions already published are indicated by *; except where noted, the compositions are for piano:

Edna Griebel—Gavotte, and Ignatz the Mouse.
William O'Toole—Rainbow Fairies.
Arousiag Costikyan—Etude.

Northrop Brown—two Trios in the Style of Bach, for piano, violin and cello.

Xenia Bank—Violets, Rondo, Mazurka, Fairies, and Turkish March.

William O'Toole—Elfs.

Adriana Morales—"Night an' Mornin'," and "At de Feet ob Jesus," two baritone songs.

Adelle A. H. Ingalsbe—English Dance, and Irish Dance.

James Bleecker—Bees in the Garden*.

Walter Nash—Au Claire de la Lune*.

Katherine Lucke—Lento Serioso*, and Capriccio*.

Margaret Kootz—Andante Serioso, for cello.

Leah Mynderse—Escarpalette.

Elizabeth Cushman—"De Wanderer's Abendlied," "Yseult to Tristram," and "Mirrored Waters," songs.

Emma Dutton Smith—By the Brookside*.

Marie Louise Evans—The Inquisitive Mosquito*.

Ada Paymer—Toccata.

There were 83 teachers, all pupils of Mr. Schlieder, in the conference, some coming from Boston and Baltimore, together with an equal number of students of the Creative Method. The method of conducting the demonstration was by lecture and explanation from Mr. Schlieder, which was immediately demonstrated by the pupils at the piano, step by step through the program. Thus those present were able to understand Mr. Schlieder's aims and methods and at the same time witness a practical demonstration of each step, from the simplest beginnings to the climax in Mr. Maitland's improvised four-voice fugue. At the conclusion of the afternoon session, Mr. Schlieder and Mr. Maitland improvised a duet on two pianos in the dance forms of Bach.

"The results were simply astonishing," said one critic who was present to represent one of the Metropolitan music journals.

THE AMERICAN ORGANIST has long championed the Schlieder Method as the most vital teaching principle of the Twentieth Century and the greatest single contribution to music pedagogy that has yet been recorded. It is musical freedom, as opposed to note-slavery; personal expression, as opposed to parroting the thoughts of others. In what realm of music can this revolution work greater benefits than in the realm of the organist?

the
AMERICAN
ORGANIST



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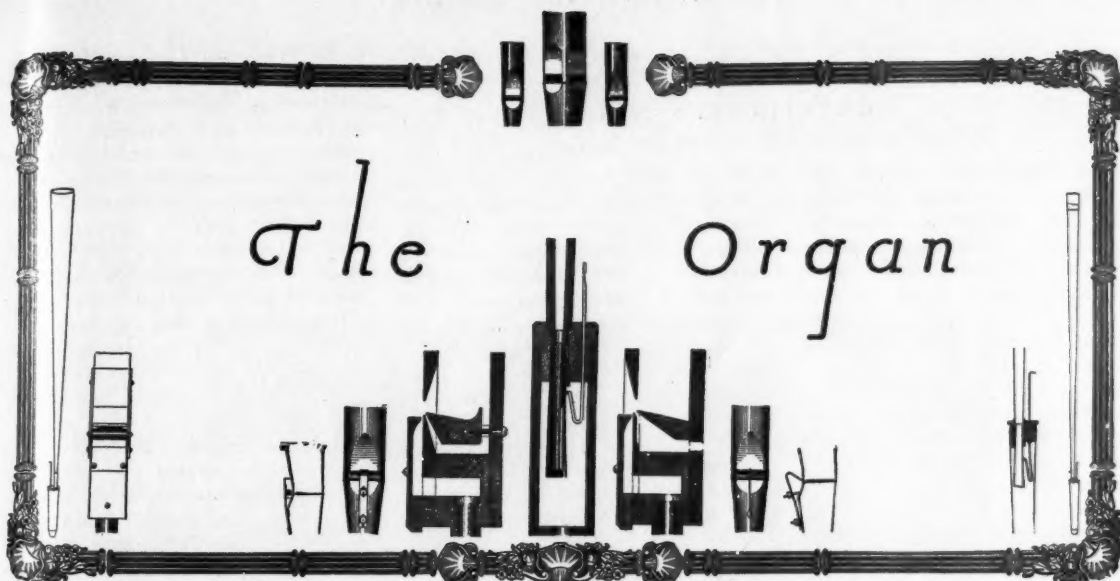
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Under the Editorship of

Mr. William H. Barnes

Combining the Practical Requirements of the
Organist with the Science and Technical
Supremacy of the American Builder

A Small Organ

Designed for a Small Church
Auditorium in Australia
By **ARTHUR SMYTH**

THE DIFFICULTY of designing a small organ does not consist of choosing what you want, as much as in eliminating what you can do without. And yet in this elimination one has to be very careful that what you leave in will be effective and suitable.

Three things are essential. I take them to be:

1. Power in organ tone;
2. Building-up of tone;
3. Variety.

By power in organ tone I mean large-scaled Diapasons made of heavy metal with heavy thick burnished lips. Scale, say, Open 1, 7"; and 2, 6".

By building-up I mean the ensemble should be the natural building-up and extension of pure organ tone from within, the harmonics or upper partials superadded being mostly of Diapason character.

Then by variety, I would mean to have four of five registers which can be equally used as solo stops as well as adding to and combining with the full organ.

I have just designed a small organ which seems, to me to answer these requirements. The scheme I append for criticism, but it will be wise to remember that I am bound not to exceed \$10,000 in total cost (including blowing) erected, regulated and fine-tuned.

Action would be pneumatic throughout. Swell Diapason would be quiet, with leathered lips. Swell Dulciana Mixture would be carefully voiced with delicate Dulciana pipes; each rank at CC would be softer than the one in front of it, and all ranks would decrease in scale as they rise in pitch. The Cornopean would be full and fiery, but smooth. The Tremulant would be general.

There would be an emergency hand blower for the Swell Organ and Pedal Bourdon only.

The organ will have no front, being placed behind a grille. The three Gt. Diapasons will be placed on open chests. The balance of 12 registers will be on two chests, one to carry Mixture, Cornopean, Oboe, and Dolce, and the balance on the other.

Table and upper boards of all chests to be of cedar with $4\frac{1}{2}$ " bars.

The wind will be provided by a 4 h.p. electric motor actuating a 2-stage rotary blower, with a reservoir

in the blowing chamber to provide a static pressure in the main trunk. The four wind pressures will be $3\frac{1}{2}$ ", 4", and $4\frac{1}{2}$ " water gauge, and say 7" for action.

The church seats 800 people and the singing is entirely congregational, with the exception of a solo.

A SMALL ORGAN

V 13. R 19. S 19. P 1121.

PEDAL $4\frac{1}{2}$ ":

- 16 Diapason 30 w 13 x 11
- Bourdon 30w
- Dolce (Great)
- 8 Octave (Great)
- Corno di Bassetto (Great)

GREAT 4":

- 16 *Dolce
- 8 *Diapason One 61
- *Diapason Two 61
- Dolce 73
- Clarabella 61
- 4 Octave 73 (8') $3\frac{1}{2}$ "w.
- 2 Piccolo 61 Harmonic. $3\frac{1}{2}$ "w.
- 8 Corno di Bassetto 61 $3\frac{1}{2}$ "w.
- *Unexpressive

SWELL $3\frac{3}{4}$ ":

- 8 Diapason 61
- Salicional 61
- Voix Celeste 61
- Lieblichgedeckt 61
- V Echo Dulciana Mixture 305
- CC-BB: 19-22-24-26-29
- C-B: 12-15-17-19-22
- C¹-B¹: 8-12-17-19-22
- C²-G²: 1-8-10-12-15
- 8 Cornopean 61
- Tremulant

COUPLERS

- 8': G-P. S-P. S-G.
- 4': G-G. S-G. S-S.
- 16': G-G. S-G. S-S.

ACCESSORIES

Pistons: G 4. S 5.

Pedal Accessories:

- Reversibles: G-P. S-P.
- One Crescendo (Gt. and Sw.)
- 4 Combinations to Great.
- 4 Combinations to Swell.

Accessories

An American Builder's List and a few Rambling Thoughts on an Important Subject

FINDING new console convenience through the invention or adoption of new devices, or the new application of old devices, has brought to light a great many items, the sum total of which have made our American organs the most playable in the world. In a multiplicity of devices there is danger only when we confuse our definitions and hence also our placements on the console. If we go for a piston and find a fire-gong, or reach for a crescendo and discover a fog-horn, we are decidedly in error in our definitions and placements. In no realm in the world is it so important to have a place for everything and have everything in its place.

The basis of these remarks is a list of accessories which the Hall Organ Company is using as standard equipment for the modern Hall console. For some of the devices described it is rather difficult to find a suitable name. For example, no one has yet devised a suitable name for the combination-setting system used by Mr. Frederick C. Mayer in his magnificent West Point Organ, by Mr. H. Leroy Baumgartner in his new Hall Organ in Unity Church at New Haven, and specified by Senator Richards for the Convention Hall organ. To be satisfied with calling this system a remote-control system is unthinkable, for the term deals not with the spirit of the system, not with its accomplishments, but with an insignificant and entirely unimportant detail of where the mechanism is located. What we must have is a term that will adequately define a combination-setting mechanism that instantaneously fixes to any given piston any combination that may be ready at the moment. The advantages this system has over the usual method prevailing today, is that an organist does not have to stop playing in order to gain a complicated bit of registration for any piston, one hand being able to do the whole operation in one single stroke.

We may digress sufficiently to point out that this INSTANT SET system enables a player to develop a combination calling for a hundred stops and couplers in a large organ, and then instantly set that combination on any desired piston without first writing down on paper, to be sure to remember it correctly, the exact registration of the moment,

hold a setter by toe or finger, or hold merely the desired piston with one hand, while the other hand laboriously picks out these hundred stops again. The INSTANT SET system uses a rocking-tablet or Onoroff which is to be first touched to put the locking mechanism in control, so that next touching a piston locks the registration to it, and the rocking tablet or Onoroff is released again. There is no reason why our enterprising builders should not so build this rocking-tablet or Onoroff that it will operate but once on each touch, should that be found desirable; for it will be remembered that so long as this rocking-tablet is in the controlling position, no piston on the organ will operate, each piston persisting only in picking up combinations, not in putting them into operation.



UNITED CHURCH, NEW HAVEN

"After passing 114 years, this historic edifice still stands to welcome many whose ancestors worshipped there . . . While all about it, save the towering trees, has changed . . . to all outward appearances one sees no evidence of changes, though within the church changes have frequently taken place to keep pace with the ever increasing desire for good music." United Church stands on the Green in front of a group of buildings of Yale University; Mr. H. Leroy Baumgartner is organist here. There are three churches in spacious grounds side by side on the Green, and in another of them another organist wellknown to readers of T.A.O. directs the music, Miss Pauline Voorhees, Mus.Bac.

However we give a list of the modern accessories to be found in the newest Hall consoles:

INSTANT SET PISTONS: As described above. As used by the Hall Organ Company the device in the console operates only such stops as are to be moved, and does not in any way touch any others; hence if we have twenty stops in the Choir and want three of them on Piston 1, that Piston operates only to remove the three or four that may be on and add the other three; it does not touch any of the twenty stops that already are off.

DOUBLE-TOUCH PISTONS: The first touch operates only the stops of the manual controlled by the piston, while the second touch adds control of the Pedal stops, manual to pedal couplers, and manual to manual couplers. This is the most commonly used interpretation of the Double-Touch Piston, though there is wide difference of opinion on the question of having the manual couplers on first or second touch.

An ideal and universally satisfactory method of overcoming the difficulty arising from differences of tastes and training, is to equip our DOUBLE-TOUCH PISTONS with a set of triplicate pistons in the left key-check of each manual, by which the player at will may operate from the second touch, (1) the manual couplers, (2) the Pedal stops, (3) the manual to pedal couplers; or any combination of these. This device exists in various aspects, but I do not know that any builder has yet used it to the extent of this universal completeness. It will be seen at a glance that the device is not difficult to construct, whereas it is capable of being set, say in less than four seconds of time, to satisfy the training (and therefore tastes) of any possible school of organist.

DOUBLE-TOUCH CANCELLER: We believe the Hall Organ Co. may be said to be the originator of this device. By pressing the stop-tongue a little harder than normal, a second-touch mechanism is put into action which in turn cancels every stop-tongue on that division with the exception, of course, of the one being at the moment pressed. The Company supplies this device also in a form to cancel the entire organ if desired.

CRESCENDO INDICATOR: The Hall Co. builds this common device in either of two ways: as a sliding indicator point over an ivory scale (which is a method common to many builders), or as a series of eight, ten, or a dozen electric lights.

FULL ORGAN DUPLICATE: Duplicating the toe-stud commonly and erroneously called *sforzando*—a true *sforzando* has never yet been built into the organ—which is properly called Full Organ, the Hall Co. introduces with the stop-tongues a special Full Organ stop-tongue which not only indicates whether the toe-stud Full Organ is on or off but

any shoe; and manifestly all can be hitched to one shoe if desired.

If the console is equipped with but one Crescendo Coupler, coupling all shutters to one shoe that has been selected as a master shoe, the player is badly handicapped—and the more artistic he is, the greater is the handicap, while the less he knows about the fine details of the art of

head across a slot and into a given notch. The Hall Co. uses, we infer, a single crescendo coupler to hitch all shutters to one selected shoe.

DOUBLE-ENCLOSED VOX: When an organ has no Echo division, the Hall Organ Co. adopts the double-enclosure method for the Vox Humana. The Vox is enclosed in a box of its own within the Choir or



UNITED CHURCH: THE NEW HALL ORGAN

"The first organ to be installed in United Church, New Haven, was authorized in 1818 . . . this organ remained till 1850 when it was exchanged for another at an additional expense of \$3,000. In 1868 this second organ was sold and a new organ was bought for \$7,000 . . . it appears probable that this third organ was a two-manual of fair size. The case front was a handsome one, in keeping with the Colonial architecture of the church." This organ was in turn enlarged to a 3m, and again in 1904 was renovated and altered. The new Hall Organ, planned by Mr. Baumgartner in collaboration with Mr. C. B. Floyd of the Hall Organ Co., preserved the old case, and is pictured above. This instrument and the dedicatory recital by Mr. Baumgartner have already been presented in these pages.

can be used to operate the Full Organ itself, thus giving the player control of the Full Organ fixed-piston either by toe or by finger.

UNIVERSAL INDEPENDENT CRESCENDO COUPLER: With only two crescendos, Great and Swell, no Crescendo Coupler is necessary. With three—Great, Swell, Choir—one single Coupler is all that is needed to enable the player to operate the three crescendos in any possible combination. Mr. Baumgartner in his new Hall Organ used a coupler to hitch No. 1 shoe to No. 3; this, as a moment's reflection will show, gives Mr. Baumgartner seven different crescendos. When there are four crescendos—Great, Swell, Choir, Solo—it is most satisfactory to have an UNIVERSAL INDEPENDENT CRESCENDO COUPLER, by which any set of shutters may be hitched to

organ playing, the less will the limitations hurt him.

One interpretation of the UNIVERSAL INDEPENDENT CRESCENDO COUPLER takes the form of four horizontal slots in which four piston-heads slide left and right, resting at will in any of the four notches cut into each slot and representing the respective shoes. Thus the piston-heads represent the shutters and the notches represent the shoes. This device is more cumbersome to handle than is the miniature coupler-board, such as Mr. Mayer has devised, which gives a square checkerboard of pistons, the horizontal rows representing the shutters, the perpendicular rows representing the shoes. A piston can be touched and accordingly put into operation in a fraction of a second; it takes a perceptibly longer time to slide a piston-

Swell chamber, and this box is equipped with lids on the top and sides, which the organist may open or close by piston control at the console.

ADJUSTABLE TOUCH: The modern Hall console has its bottom clavier tilted upward, its second one level, its third and fourth tilted downwards. In addition the claviers are independently hinged and can be opened up by the organist at any time, so that he may gain access to the special adjustments by which the point of speech and weight of the touch may be adjusted to suit his own particular needs.

It has often seemed highly desirable to at least experiment on our age-old notion of fixing the point of speech at one-third down. Playing an ascending scale of C, for example, we may naturally presume that

when one finger starts up, the next one starts down, and if they do that, it is perfectly apparent that through one-third of the distance they travel, two tones (E and F, or B and C) are speaking simultaneously. If we may claim that one finger waits in its motion till the other has performed its duty, this would not be the case; but it is very doubtful. Perhaps much of the muddy legato we have always heard from the organ—until our teachers taught us that it was the correct way of playing the organ—may be due to this faulty point of speech. At any rate, an organist fortunate enough to have a new Hall Organ will now be able to make this adjustment, try his point of speech at say a half down at least, or perhaps two-thirds down instead of one-third, and, trying it out for six months, give his verdict at the end of the six-month period, not at the beginning.

This commendable catalogue of devices and adaptations, as outlined by the Hall Organ Company, points toward progress in the right direction. No harm can come from a multiplicity of devices if we keep our stop-tongues where they belong, our couplers where they belong (not fearing to put the Unison-Offs with their own tribe of couplers), keep our Tremulants with the stops they affect, reserve the between-the-manuals spaces for pistons, both adjustable and fixed, we shall still have left the two key-cheeks of each manual for the legitimate Onoroffs, Triplicates, and other devices that are clearly neither stop, coupler, nor piston. The fear that an organist in America today shall not know when to use or when to let alone any of the devices we place at his disposal, is rather more flattering to the pride of the man advancing such an argument than it is to the competence of the school of brilliant and artistic players we have in America today. To deny a competent artist the use of a Vox Humana without tremulant, just because some players might not know that the tremulant is usually necessary to the Vox, is bad taste and too vast egotism on the part of the designer or builder who does it; just as excluding the Great-to-Great 4' coupler on the grounds of the other fellow's ignorance of its correct use, has always seemed a bit of unpardonable arrogance. We never fear that we ourselves shall not know anything and everything artistic; it is always the other fellow we must protect. He's old enough to protect himself now. And the growing list of modern accessories, as evidenced in the simple

list by the Hall Organ Company, is commendable evidence of even greater freedom, greater artistry to come.

—T.S.B.



ALTOONA, PA.
TEMPLE LUTHERAN
Henry Pilcher's Sons

V 22. R 22. S 31. P 1500.

PEDAL:

16 Diapason 44
Bourdon 44
Gedeckt (Swell)
8 Octave
Bourdon
Gamba (Choir)

GREAT:

8 Diapason 73
Dulciana (Choir)
Clarabella (Choir)
Grossfloete 73
4 Octave 73
Flute a Cheminee (Choir)
Chimes (Echo)
Tremulant

SWELL:

8 English Diapason 73
Salicional 73
Voix Celeste 61
Gedeckt 85 16'
4 Aeoline 73
Flute Harmonique 73
8 Cornopean 73
Oboe 73
Tremulant

CHOIR:

8 Gamba 73
Dulciana 73
Clarabella 73
4 Flute a Cheminee 73
8 Clarinet 73
Chimes (Echo)
Tremulant

Echo: (Great and Choir)

8 Cor De Nuit 61
Vox Angelica 61
Unda Maris 61
Vox Humana 61
Tremulant

Couplers: 24

Pistons: 21

Accessories: 12

COHASSET, MASS.

SECOND CONGREGATIONAL
Fraser Organ Co.

V 13. R 13. S 29. P 924.

PEDAL 5":

32 Resultant mf (Bdn. 1)
16 Bourdon One mf 44w
Chimney Flute pp (Swell)
8 Gemshorn pp (Swell)
Bourdon (Bdn. 1)
Chimney Flute (Swell)
Chimney Flute (Swell)

GREAT 5":

Expressive

8 Diapason ff 61m s40*
Viola da Gamba mf 73m s56
Gemshorn pp (Swell)
Clarabella mf 73w
Chimney Flute p (Swell)
4 Octave f 73m s56
Gemshorn pp (Swell)
Chimney Flute p (Swell)
8 Reed ff 73r
Tremulant

The Diapason is not affected by the 16' and 4' couplers.

SWELL 5":

16 Chimney Flute mp
8 Violin Diapason f 73m s42
Salicional pp 73m s57
Voix Celeste pp 61m s57
Gemshorn pp 89m

Aeoline ppp 73m s59
Chimney Flute mp 85wm16'
4 Gemshorn pp
Chimney Flute mp
2 2/3 Gemshorn pp
2 Gemshorn pp
1 3/5 Gemshorn pp
8 Corno d'Amore f 73r
Tremulant

*s40 indicates Scale No. 40, etc.

Couplers: 12

Pistons: 18

Crescendos: Great, Swell, Register.

The stop-tongues are engraved with indications of borrowings and extensions. Stoplist prepared by Messrs. E. B. Gammons and H. U. Camp. T.A.O. readers will recognize that the same name is applied to the parent register and all its offspring, whether by extension, borrowing, duplexing, unification or any other process.

ST. LOUIS, MO.

PILGRIM CONGREGATIONAL

Geo. Kilgen & Son.

Specification by Mr. Geo. J. Kilgen, in collaboration with Mr. Vernor Henshire, organist of the Church.

V 7. R 51. S 54. P 3304.

PEDAL:

32 Resultant
16 Diapason 32
Violone 32
Bourdon 44
Bourdon (Swell)
10 2/3 Quint 32
8 Violincello 32
Bourdon
Flauto Dolce 32
16 Trombone 32

GREAT:

16 Diapason 73
Gamba 61
8 Diapason One 73
Diapason Two 73
Dulciana 73
Viola da Gamba 73
Doppelfloete 73
Melodia 73
4 Octave 73
Flute Harmonique 73
2 2/3 Quint 61
2 Super Octave 61
III Mixture 183
8 Trumpet 73
4 Clarion 73
Harp (Choir)
Chimes 25t

SWELL:

16 Bourdon 73
8 Diapason 73
Salicional 73
Voix Celeste 61
Aeoline 73
Stopped Flute 73
Quintadena 73
4 Violina 73
Flauto Traverso
2 Flautino 61
III Dolce Cornet 183
16 Contrafagotto 73
8 Cornopean 73
Oboe 73
Vox Humana 73

CHOIR:

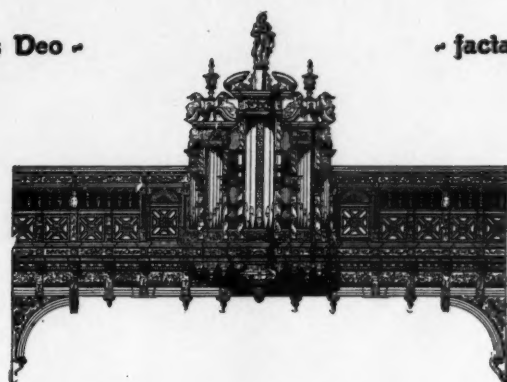
8 Diapason 73
Keraulophone 73
Dolce 73
Clarabella 73
Lieblichgedeckt 73
Quintadena 73
4 Fugara 73
Waldfloete 73
2 Piccolo 61
8 Clarinet 73
Harp 49b
Chimes (Great)

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The Church



Under the Editorship of

Mr. Rowland W. Dunham

**In Which a Practical Musicianship and Idealism
Are Applied to the Difficult Problems of
the Organist and Choirmaster**

Mr. Dunham's Comments

—TALENT FIRST—

BEING concerned with the education of aspiring students of music, there is a constant temptation for me to write about the various phases of this work. Once in a while my readers may permit a few rambling thoughts along these lines. The training of the organist is a serious job. Of all musicians he presumably is equipped in a particularly adequate manner.

My experience has been that this training is often desultory and inefficient. Perhaps it would not be amiss to state that young people take up the organ profession in the same manner as they adopt other professions. They feel a certain sympathy. Or they are advised by fond relatives and friends that they have remarkable talents.

In music and other artistic endeavor there is a necessity for particular aptitude or talent which consists of more than a personal feeling that such work might be pleasant and profitable. Unfortunately we have many musicians whose talent is either very limited or almost altogether lacking.

This is a situation that needs adjusting. We ought to discover, at an early age, evidences of special talents in our children. Such evidences need not be left to guess or superficial signs. Many a bright child will learn to play the piano extremely well without necessarily possessing that peculiar thing which we call musical talent. One of the means of ascertaining rather accurately a person's musical powers is provided by the Tests for Musical Talent devised by Dr. Carl Seashore. These tests may be open to some criticism but they certainly show the fundamental conditions which make for real success musically.

Several years ago I had the pleasure of a day with Mr. Ernest Bloch. We talked "shop" most of the time. In the course of our conversation we discussed the subject of the early discovery of musical talent in children. Mr. Bloch had worked some simple tests which had proved to be fairly accurate in locating latent musical tendencies. We agreed that the ear is the basis of musical talent and that lack of aural accuracy is the cause of much musical mediocrity. It is difficult to reconcile an ear that is entirely lacking, with musical profession; and yet it is amazing to discover the amount of deficiency which

exists, even within the ranks of the profession.

I have already written an editorial on ear-training and I am risking the accusation of thinking in a groove by the above words. There is no doubt, however, that the basis of that peculiar thing which we call musical talent is a reliable hearing apparatus. A painter partially color-blind is in no worse position than a musician semi-deaf tonally.

The development of musical art in America depends upon the encouragement of the talented and the discouragement of the untalented. The time is coming when children in the public schools will be given tests for musical talent. Those who show promise will be discovered rather definitely. Conditions are so much improved already that many of us feel sure that the era of guess-work is drawing to a close and we are approaching a time when the musician shall be the person with a special gift which is generally called musical talent.

—UNIV. OF MICHIGAN—

One of the recent graduates of the Music School, a pupil of Mr. Palmer Christian, has been appointed instructor in organ at the University of Illinois; he is William Doty, A.B., M.A., of the University of Michigan and B.M. of the School of Music. Two other pupils of Mr. Christian attained their Mus.Bac. degrees this year: Walter Angell of Plattsburg, N. Y., and Margaret MacGregor of Springfield, Ohio. Miss MacGregor has been Mr. Christian's assistant for the past two years.

MISS MARGARET WHITNEY DOW gave a recital in University Auditorium, Gainesville, Fla., which was broadcast over WRUF and brought the player enthusiastic press comments.

Palestrina First?

By the REV. DON H. COPELAND

ALL WHO ARE acquainted with the history of American church music cannot fail to rejoice at the progress toward higher standards that has been made. Dr. Chas. N. Boyd's survey before the 1928 National Music Teachers Association gives a vivid picture of one phase of that progress. The willingness of publishers to risk capital by printing compositions of high musical merit and considerable difficulty further testifies to the continued elevation of taste and practise. A first hand knowledge of what the rank and file of the noble profession of choir-master are using and desiring to use reveals a glowing picture of the future of church music and worship in this country.

One phase of this improvement has been the renaissance in many quarters of the polyphonic church music of the Sixteenth Century. Church musicians have caught the vision of the entrancing beauty of this music and have learned its utter suitability to the ends for which it was created. They also are convinced that this music has universal qualities which make it suited for use in the worship of Twentieth Century Americans. They have been making greater and greater use of this music, largely concentrating on the works of Palestrina. At least it would seem that in most cases where this renaissance has been sought, Palestrina was the first to be introduced.

There is no denying the high position held by Palestrina in musical art, his perfection of technique and sublimity of inspiration. The writer raises the question, however, as to whether the works of Palestrina are best to begin with. Stated in another way—given an American church wherein the choir-master plans to create interest in and affection for the great religious music of the past, would it not be the better part of wisdom, or a more suitable sales psychology, to start with other representative composers than the illustrious Palestrina? Would the gains not be greater and the advance more rapid?

Foreshortening of perspective is as much a phenomenon of historical pictures as of those done on canvass. The farther into the past

we look, the more we are prone to lump together a myriad activities as all of a kind. Specifically, does the average musician differentiate between various "schools" and styles of composition prevalent in the aforementioned era, or does he not rather regard all church music of the time as being of the same style and spirit, best typified by the works of Palestrina,

Let us bring the Sixteenth Century up to the present by examining with care and critical acumen a large number of works, saturating ourselves in their spirit until we make them our own. In doing so we find, not one common "Palestrina style", but a number of schools having structural features

in common but differing greatly in spirit and atmosphere.

The Flemish school is characterized by great intellectual strength. Its composers were interested in problems of design and the technical mastery of all forms of canonic imitation. Contrapuntal virtuosity, austerity, and an over rich technic issuing in complexity mark the Flemish composers at the height of their powers. With them the music was first in importance, the church service occupying a secondary position in their mental outlook. This attitude of mind caused a disturbance in the balance between these two, with the inevitable result that at times the sacred rite was but an excuse or incident for very elaborate music, so elaborate indeed as to seriously disturb the progress of the Mass. Their sheer intellectual force has seldom been equaled to the present time.



FIRST CONGREGATIONAL, TOLEDO, OHIO

Through the courtesy of Mr. Charles Paul Tanner, church organist, and recitalist at the Toledo Museum of Art, we are able to show one of the famous Tiffany windows that have made this church famous throughout its State. The choir loft seats 55 and the music-racks of the solo quartet are fastened to the back of the console in the front and center of the choir loft—the only ideal position for the console. The church seats 2,000 and the Tiffany windows represent an expenditure of close to \$200,000.

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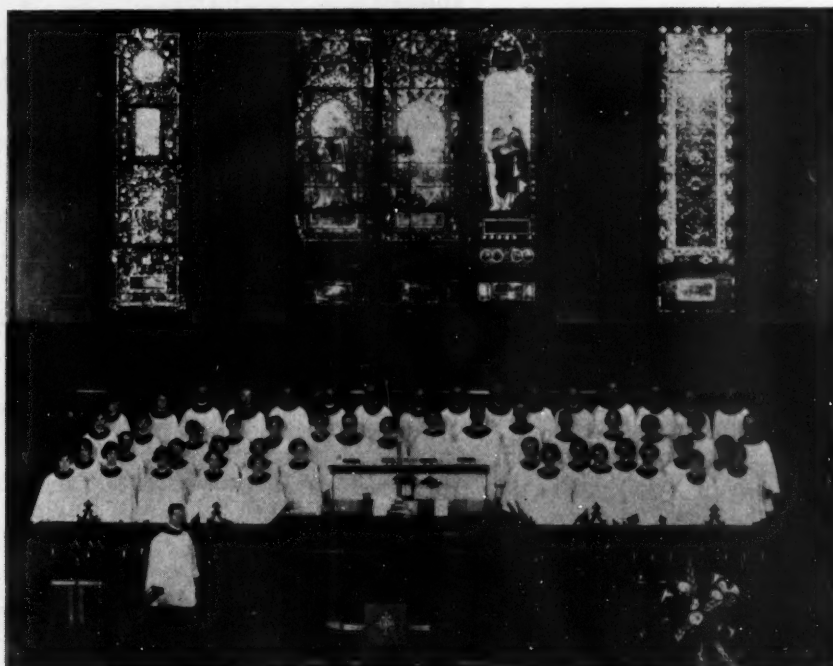
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The Venetian school has qualities that command our interest and make their writings a fascinating field of exploration. The composers of this school starting from Flemish premises soon arrived at vastly different conclusions. Polyphonic complexity gives

ers for making quantities of this music available for common use. How shall we describe the English school? Negatively it was impatient of any academic restraint. Positively it was the most versatile of all contemporary schools, delighted in beautiful sound for its

quote Cecil Gray, whose *History of Music* should be consulted for a further elaboration of this thesis.

"If one were asked to name the work which, more than any other, may be said to represent Byrd's greatest and most characteristic achievement, one would surely



MR. TANNER'S CHOIR, FIRST CONGREGATIONAL, TOLEDO

way to color and clarity. Harmonic richness hitherto undreamed of is achieved. They combine two or more choirs with great skill. Brilliance, grandeur, color, richness and fiery energy are the verbal counterparts of the qualities of this great music. It is music of the parish church, not music of the monastery chapel. It is music at once rooted to the ground and reaching beyond the clouds.

Music that loses all touch with earth and sails to the heights of religious ecstasy is that of the sixteenth century Spanish school. Its idiom is the musical idiom of the age, but its spirit is that of the Spanish saints of the Counter-Reformation. There is an absolute and ascetic renunciation of all that is sensuous and earthly, intellectual and clever, calm and devotional. Instead we find intense spirituality, great religious expressiveness, mystical melancholy and frenzied, soaring exaltation.

The English School of this period has been strangely neglected, and thanks are due the Oxford University Press and other publish-

own sake, and was pervaded by a fine serenity of spirit. Without fear of contradiction it can be said that William Byrd is the English Palestrina, and to conclude this brief characterization of the English school, I can do no better than



MR. CHARLES PAUL TANNER

choose the great five-part mass: a work which, in its combination of the wide-eyed candour and virginal innocence of a child with the grave dignity and quiet strength of a man, the unearthly ecstasy and illumination of a mystic with the sanity and restraint of a sage, the lover's delight in physical beauty with the austerity and unworldliness of a saint, is without a parallel in the whole field of English church music, and is only equalled by the highest flights of the greatest masters in other lands."

Lastly we come to the Roman school. Comparing this to the others we find it does not reach the pitch of ecstasy of the Spaniards but stays within the realm of the truly devotional. It never is laden with color and linked with earthly emotions like Venetian art, but always soars heavenward. It thins down Flemish complexity and is timed to the liturgical requirements of the church. In a word, the music of the Roman school is strictly subservient to the religious rite and ceremonies.

It is devotional music in its purest form, disciplined and restricted on every hand to be a true hand-maiden of the church. It is perfect ritual music. Musical development is never pursued for its own sake. It never interferes with the due progress of the mass. It never suggests worldly thoughts by theme or style. It is in form and style as nearly perfect as human minds can create.

This recognition of the virtues of the Roman school in no way militates against those of its contemporaries. And does not an enumeration of the good qualities of these latter reveal features which are greatly beloved by Americans? Color, brilliance, grandeur and religious emotion rarely fail to make their imprint.

Choirmasters, like ministers, must frequently be educators, and it is an accepted educational method to work from the known to the unknown; from that which holds the interest to that which at first sight seemingly contains little of interest. Hence if our congregations be acquainted with the master works of the Sixteenth Century through the media of music having the qualities above mentioned, they will then have a taste of the style which all music of that period has in common, be won to its idiom, and be ripe for appreciation and reception of the perfected devotional music of Palestrina and the Roman school.

Children's Choirs

Practical Suggestions from Experience in the Flemington Choirs

By MISS VOSSELLER

—CONTESTS—

IN THE LAST FEW years the Contest Plan has become very popular until practically all the big scholarships are awarded that way. It takes a certain sort of nerve, poise and feeling of power to win, which is a valuable asset for any young musician to acquire. Also the experience in contest work adds to one's capabilities, and in class-work nothing will act as such a stimulant for real individual endeavor.

If the tone of the children is poor, put on a contest; if the song to be learned is difficult, put on a contest; if the class needs greater concentration, put on a contest; in fact there is no aim to be desired that will not work out to greater results if it is set in a contest.

We use a method somewhat like

this which works splendidly: The boys of the soprano section are given a weekly vocal lesson; some song is always in the program. The girls are also given a special vocal lesson, with a song in training. The first Monday of each month there is a contest between these two groups.

The contest includes the breathing and vocal work of the month, followed by any difficult bit from an anthem, response or hymn, and the song that has been learned. Sometimes the song is difficult and has not been finished, and in that case we sing a part of it, repeating it complete, the next month. The chosen songs are frequently difficult; they are always lovely and do much to give the children a fine musical background.

We usually have only one judge for these contests. They are held in the morning at quarter to eight, before school, when the children are fresh and full of enthusiasm. Miss Hopewell of the Choir School usually acts in this capacity, and if not, then one of the members of the Alumni especially qualified to act.

There is a score-sheet which reads like this:

Pitch 8
Tone 8
Attention 8
Pronunciation 6
Enunciation 5
Style 5

The entire group stands and goes through the breathing and vocal exercises, and songs; then the boys stand for a bit of vocal work, then the girls. Sometimes the vocal exercises are divided into two or three sections, and the above marking is given for each time they stand to sing. At the close it is all added and the winning side announced.

If the boys win, as they did last year, the girls stand and say, "We congratulate you," and the boys rise to thank them. Then the silk banner hanging from the rafters of the studio, scarlet and gold on the boy's side, blue and gold on the girl's, is turned for the winners, and they all troop off happily to school. The contests teach the choristers to be good sports: to win gladly, but to lose bravely. I know how much this program means to the Choir School; these contest mornings are among the happy memories of the choristers



ONE WAY OF DOING IT—

The grille-work which hides the 3m Reuter Organ in the Scientist's Church in Portland, Oregon, illustrates one of the treatments in use today. It will be noted that the console, as is usual in this denomination, is in the front of the auditorium and close to the platform.

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—AND THE OTHER WAY

The rather elaborate screen of pipe-work which covers the Moller Organ in the First Presbyterian Church, Oxford, Ohio, shows the other and older way of hiding the organ. Here we have the organ in the back of the auditorium, and presumably there is a part of the organ, and also the console, in the front of the church.

as the years go by. Try this plan on your choristers and you will be delighted with the musical results obtained, as well as the spirit developed by the children.

—PHILO ADAMS OTIS—

A MUSIC-COMMITTEE chairman and a man who himself was an active choirmaster for quarter of a century is one whose opinions ought to be worth considering. In this case his final conclusion is somewhat summed up in a book, dealing with one of the most important parts of a church organist's work. Mr. Philo Adams Otis of Chicago, one of the founders of the Apollo Club almost half a century ago, was brought up on church music, by parents who themselves were deeply interested in the music of the church.

The Clayton F. Summy Co. of Chicago recently published, as already noted in these pages, a book by Mr. Otis entitled "The Hymns You Ought to Know." In this book Mr. Otis does not give poems and music—which can be readily found in abundance in any of our hymnals—but confines his efforts to expounding interesting facts about the derivation of poems and music and the authors and composers. "The hymns referred to are the principal ones used in Christian services the world over.....Much of the ma-

terial in the book is unfamiliar, as in many instances the author found it possible to correct erroneous ideas about both authors and composers, so that the reader may have a feeling of security in using the facts here recorded."

Thus the present year adds yet an-



Calendar Suggestions

By R. W. D.

ANTHEMS

- "O God of Wisdom"—Wadley
- "O God Our Help"—Andrews (Gray, 1928)
- "Lord of our Life"—Field
- "Lord is My Shepherd"—MacFarren
- "I Have Considered"—James
- "Sing Unto the Lord"—Rogers
- "Bless the Lord"—Tchaikowski
- "I Looked and Behold"—Willan
- "O Lord our Governor"—Marcello
- "Look on the Fields"—Macpherson

SOLOS

The book of "Solo Responses" for the solo voice, published this year by Ditson.

CANTATAS

- Spross' "The Word of God"
- Rumkel's "Good Samaritan"

Both are good practical cantatas that will be useful for the average choir. The first has the better workmanship. They are melodious and not very difficult, with solo parts for all voices.

other step in the progress of the church organist as a professional, and a wholesome step in diverting attention from the lesser business of organ playing, to the vastly more important choral parts of the service.

Miss Alice Andrew

An Example of Program Originality Worthy of Emulation

VERY FEW choirmasters can show the steady stream of constructive and interesting music activity throughout an entire season, such as was exemplified the past year by Miss Alice Andrew of the Third Presbyterian, Washington, D. C. First we shall give the summary up to the Easter season, showing the general list of special services. These special musicales were not so much in the nature of a Sunday concert, displacing the services themselves, but rather a musical enhancement of the service. By giving a definite aim to each service, Miss Andrew attained the first essential of a good service. Herewith we reproduce the summary.

This summary may show what to do, but how to do it is another matter. In answer to definite requests, Miss Andrew tells something of her work:

"The present choir was organized about ten years ago of green material. We had no music committee. The trustees appointed the church treasurer to confer with me concerning expenditures and the rest was up to me. We had three rehearsals weekly, two on week nights and one after the evening service. Now we have one week night rehearsal and always after the evening service except through Advent and Lent when there are more.

"We started with a double quartet and a third soprano, who were paid a small sum yearly as a token of appreciation for faithful service. There were fines for all absences, so scaled that if a member missed all the weekly rehearsals and services they owed the church money! And if anyone dropped out before they had served their year they received nothing.

"Now the double quartet only are paid, who receive the same sum quarterly that they received yearly in the beginning. They are all students of singing the greater part of the time. I insist on that. We use four or eight more voices occasionally for the larger works. The changes in the personnel have been few and far between, which makes for good

teamwork. The singers are chosen for character and personality as much as voice, though of course they wouldn't be considered at all without considerable vocal promise.

"These few necessary things they must do at all times: Begin and end all phrases, so written, exactly together; pronounce all words exactly alike; strive for clear, clean-cut enunciation; sing pp phrases extremely softly, so a fine contrasting forte can be achieved without loss of musical tone; avoid monotony as to tempi; be on time, work during rehearsal time, and leave when it's over.

"We rehearse in the choir room with the piano and, by the way, I do all my teaching there too. When we start work in the fall I have the work planned up until Christmas. Then we rest up for a week or two before beginning the work leading up to Easter. The music is always given out several weeks in advance and they are never permitted to sing it until it is thoroughly learned and, unless it is very simple, reviewed.

"A short rest between the first learning of a work and its review for performance gives them greater ease and assurance and their singing greater spontaneity and freshness. We never use any of the silly little cantatas they could never hear sung by a fine chorus. If a work is too large for us we learn it all and sing in church only such numbers as a small choir can manage well.

"We often have all the music, both organ and voice, for a service or an entire Sunday that of one country, race, period or fine composer, and we follow the church year as closely as one dares in a Presbyterian Church. We use solos, duets, trios and an occasional quartet and I keep them supplied with so many things they can't afford to miss rehearsals.

"They are required to consider the meaning of the words they sing and are, if necessary, told what words or syllables to stress to get the meaning over to the congregation. We look on an anthem as a sort of moving panorama, painted with words and tones, which must be done fairly intelligently if the congregation is to get anything at all out of it. When there is time we work on secular choruses that are as sparkling and unchurchly as possible. They provide a fine and much needed tonic. We have to limit the membership and keep to a small number because the town is so over-churched that it would be wellnigh impossible to maintain a larger group and keep the parts well balanced.

"We have a junior choir of young people of high school age who are following in the steps of the senior group, who sing at times in the church service or in Sunday school or special week night services and enjoy it a lot."

And after this recital of the fundamental principles of good church music, Miss Andrews innocently concludes:

"So, you see, only the obvious things have been done."

That's the woman of it. They go it at top speed, achieve more in one season than most men can get done in ten, and then call it "only the obvious thing." As an example of some of the obvious things, we conclude with Miss Andrew's post-Easter series on God in Nature. We give each program complete. Our titles are abbreviated in some cases, whereas a program for the public would obviously carry all the explanatory title possible. When we examine any of the programs in detail we find them consistently made, each item fitting exactly into its own program. In each case also there are many other numbers that could well be considered if a longer program is to be made. Miss Andrew is a shining example of what to do and how to do it. We hope her church appreciates the good fortune that came when she took charge of its music.

MISS ALICE ANDREW THIRD PRESBYTERIAN CHURCH WASHINGTON, D. C.

AN unusual list of activities through the season distinguished Miss Andrew's services to her church and community. The chief items for the full season were:

Gaul's "Holy City," and a repetition of it broadcast.

Armistice Day Program, followed by a program at the new Elks Home, where "The Battle Hymn of the Republic" was sung with descant by Miss Andrew.

Schubert program.
Weber's "Jubilee Cantata."
Russian and Norwegian carols.
Elks Memorial service.
German and Dutch carols.
Christmas Carol program for Current Events Club.

French and Spanish carols.
English and Welsh carols.
Maunder's "Bethlehem".
Modern carols.

Nevins "Crown of Life."
Stoughton's "Woman of Sychar," which "was received most enthusiastically."

Rossini's "Stabat Mater."
Gounods "Gallia."
Stainers "Crucifixion."
Russian program.

Miss Andrew directs a choir of sixteen trained voices and almost every Sunday includes a special musicale.

GOD IN NATURE SERIES

THE MOUNTAINS
Dvorak—On the Holy Mount
Schminke—Mountain Idyll
"I Will Lift up"—Rutenber (solo)

"He Sendeth the Springs"—Wareing
Godard—Solitude
"Praise Thou the Lord"—Mendelssohn
Handel—Largo

THE FOREST

Stewart—Swaying Tree Sprites
Scarlatti—Pastorale
"With Verdure Clad"—Haydn (solo)
"A Song in Praise"—Nagler
Strauss—Silent Woodland Path
"Into the Woods"—Nevin (solo)
Ronald—Down in the Forest

THE RIVER

Peelle—Barcarolle
Shepherd—By still Waters
"As Torrents in Summer"—Elgar
"Like as a Hart"—Novello
Handel—Air (Water Music)
"Lo My Shepherd"—Haydn
Maquaire—Finale (Son. 1)

THE FLOWERS

Clokey—Sketches from Nature
"Our Master has a Garden"—Crimp
"God's Garden"—Lemare (solo)
Nevin—Narcissus
"Jesus do Roses Grow"—Nevin
Mendelssohn—Spring Song

THE OCEAN

Warner—Sea Sketch
Schubert—By the Sea
"Fierce the wild Billow"—Andrews
"Thine O Lord"—Kent
Arensky—Pres de la Mer
"Silent Sea"—Neidlinger
Stoughton—Neptune

THE HEAVENS

Haydn—Heavens are Telling
Ponce—Little Star
"Heavens are Declaring"—Beethoven
"Seek Him"—Rogers
Dargomijsky—Cloudlets
"Beneath the Shadow"—Dickinson
Schubert—Great is Jehovah



WALTER B. KENNEDY FIRST PRES.—OAKLAND, CALIF.

Grieg—Morning
"God of Abraham"—Buck
"Let Your Light"—Thomas
"King of Love"—Gounod
Chauvet—Procession Ste. Sacrement
Guilmant—Ecce Panis Angelorum
"Hear my Prayer"—Mendelssohn.
"Abide With Me"—Chadwick
"I Beheld and Lo"—Elvey
Sheldon—Laudat Dominum

ALBERT TUFTS FIRST M.E.—LOS ANGELES Preludial Organ Selections

Kramer—Concert Prelude Dm
Haberbier—Enchanted Bells
Yon—Concert Study
Bach—Gavotte (Violin Sonata)
Mozart—Minuet D
Karganoff—Gavotte Moderne
Wallace—Overture Maritana
Heller—In the Woods
Sinding—Rustle of Spring
Vibbard—East Indian Serenade
Tufts—Patriotic March
Tchaikowsky—Barcarolle
Guilmant—Priere et Berceuse
Becker—Prelude and Dialogue (Son. 1)
Borowski—Song of May
Dawes—Melody
Tufts—Pastorale Rustique
Becker—Prayer Ef
Stebbins—Lilting Springtime
Yon—La Concertina
Stebbins—Dusk Gathers Deep

Anthems

"Even Song"—Cadman
"Heavens are Telling"—Haydn
"Tarry with Me"—Baldwin
"Rejoice Ye Righteous"—Herman
"We Praise Thee"—Rossini



Time to Take Stock

Drifting with the Stream of Popularity and Taking
the Easy way of the Song-Slide has Not Been
Productive of Permanent Good

By MALCOLM THOMSON

OF ALL THE modern innovations attempted in the amusement field, there is none that disturbed the organist more than the synchronized sound picture. Organists all over the country were looking in amazement at this common enemy swooping down upon them.

Gradually conditions will adjust themselves, and when that time comes definitely, the organist who has prepared himself will be in demand. At the present time it is up to the organist to give his audience a feeling of relief when the mechanical music has ceased. The organist at this time should take great care while selecting his program. By doing this he will bring himself up to the major attractions rather than be a filler-in.

There was a time when the song-slides and slide-novelties would go over, and they might yet, but I think it is poor policy at this time. The theater organist of today should use his organ to the best advantage.

Music is a creative, interpretive art. Its depth, its beauty, depends entirely on the mood and temperament of the artist. It is the artistic interpretation that cannot be mechanically reproduced. To do so is like reprinting a photograph from a negative. It is one-faced, uniform and flat; it lacks perspective, color, warmth, and most of all the soul of

the artist. The organ must be presented to the public today in all its glory, to be appreciated.

The trouble with the theater organ profession is that 80% of the "solos" are song-slides. When an exhibitor has a large orchestra, he does not expect a song-slide version of some cheap popular tune as an overture; so we might well expect him to tire of paying many thousands of dollars for an organ to be used as a "plug" for these cheap tunes. The audience of the future will not be satisfied to sit in silence while the massive console arises in the spotlight, only to hear these cheap tunes squeezed out of the King of Instruments. The organist of the future will not be an entertainer as at present, but an artist who entertains.

Instead of worrying about the out-



—HELYN JEAN MOYER—

Despondent over the loss of her position as associate organist in Loew's New York Theater, New York City, where she had been playing for four years, Miss Moyer ended her life by jumping from her 12th story window at Belvedere Hotel. According to friends, Miss Moyer grew increasingly despondent over the music situation in the theaters and when she and all other musicians of the theater were laid off by the Loew management, it was the dreaded climax and Miss Moyer took what she thought the only way out. She was 29 years of age and came to New York some years ago from her home in Herkimer, N. Y.

come of the present situation we theater organists should be preparing ourselves for the coming demand for better musicians.

Music is the science and art of the rhythmic combinations of tones, embracing melody and harmony for the expression of all emotions. Music gives a tone-picture of life and events. It embodies the general figures and dynamic element of occurrences, carrying our feelings with them. The power and quality of perceiving and reproducing the beautiful in music lies within the artist himself and not within the medium of any mechanical devices. The artist's program is a selection of tone-pictures which he conveys to his listeners. The power to convey the tone-picture to his listeners, so they can feel and see his musical picture, is what will make the artist a success.

The art of music forms a most necessary link in the life of mankind. It is that magic power by means of which man's mind reveals to man's senses that great mystery, the Beautiful. The eyes see it, the ears hear it, the mind conceives it, our whole being feels it; and the necessity of giving it reality is that power which makes man an artist. Music is a mirror of man's intellectual and sensual life. Its influence upon man's mind is ennobling, strengthening, and elevating. It is a reliable guide in the study of human progress and development.

No one can say when music was invented or by whom it was invented. The nearest answer to the question is that the beginning of music was the wind blowing through the trees and the birds chirping. We can go back to Jubal 2384 B. C. who was

the father of all those who played the harp and organ. From here we can follow the progress of music as it passed from Egyptians to Hebrews, Assyrians, Greeks, and Romans. Music was the foundation of their social, political, and religious life. The Greeks made a philosophy of music. Nothing great was expected of men ignorant of music. Children began their education with it.

It is absurd to assume that music, which has been brought from obscurity, made an essential part of mankind, treated and built up through the ages to perfection, to be made an absolute necessity in the progress of the world, could be trampled under by such mechanical devices as we now have. The roots of music are embedded too deeply in the heart and soul of mankind.

Organists who are sitting idly by, awaiting the outcome of the present

situation, are surely going to regret it later. The day of the mediocre musician is gone. Those who are spending their idle time preparing for the demand for better musicians, will be well recompensed.

It hasn't been so long ago that the theater organ profession was nothing short of an endurance contest; see how long you could last on a hard-boiled bench. The Scratch and Crackle craze will be a Godsend to the profession. It will serve to make the profession a pleasing work rather than a sweat-shop labor.

The theater organists must arm themselves with courage, fortitude, and above all, with honest artistic principles. For if we organists are unconvinced of the nobleness of our work and profession, the great duties which we owe to it and to ourselves, with what hope shall we expect justice and recognition from the general public?

Whoosis of Rumpus Ridge

Mr. John D. Pedalthumper Plays Magnificent
C.R.S.&D.Co.'s New Organ Before
World's Noted Inhabitants

By JAMES EMORY SCHEIRER

THE LONG AWAITED day has come and gone. Never before, in the memory of Mr. Rufus Brown, aged 107, and our oldest citizen, has Rumpus Ridge been the scene of so outstanding an occasion of international importance.

The entire city was in gala attire. The Court House was covered with bunting, the City Hall newly painted and the Ridge-Ritz Hotel was the center of indescribable splendor. Mr. Tuttle stated that he spared no expense in preparing for his distinguished guests and used fifteen gallons of exterminator to rid the hotel of Cimex Lectularii.*

Extra accommodations were furnished at the Elks Temple, Rumpus Country Club, City Jail and the homes of public-spirited citizens.

To assist in caring for the vast influx of visitors, seventy-four Hot Dog Stands, forty two filling stations and eight hundred cottages were erected at the Tourist Camp.

Eighty-three special trains were chartered to bring organ builders, organ salesmen, organists, organ

*A species of insect life noted for its devotion to the human species. It has been known to wait all day for the return each night of a favorite human friend.

architects and chairmen of organ purchasing committees. The Pullmans were sidetracked and used as sleeping quarters by the travelers.

The Ridge-Ritz Hotel Register for the day looked like a good sized portion of "Whoosis". The names of thirty-six governors, nineteen senators, eight would-be senators, one might-have-been president, five pugilists, two Cloak & Suit salesmen from New York, and Mr. and Mrs. Daniel B. Erzähler with their children Celeste and Kleine, graced its pages. In a specially prepared suite with a rug on the floor, complete water pitcher and wash basin, the most noted visitor of the day, Mr. John D. Pedalthumper, rested.

At the Auditorium Theater, the crowds began to file at 11 a.m., although the dedicatory exercises and opening recital were not scheduled until 3 p.m. Every seat was occupied by 2 p.m. and thousands were turned away.

At 2:45 p.m. the distinguished visitors, guests of honor, including all those interested in organ building, marched from the hotel to the Theater, preceded by The Rumpus Silver Cornet Band, and took their places on the stage.

The exercises opened with an invocation by the Reverend Dr. Anthony Stillwell Punkley of Cloppville, Missouri, which was followed

by an address of welcome from the Honorable Gap Johnson, President of the Rumpus Ridge City Commission. The response was delivered by the only living unimpeached Ex-Governor of Oklahoma. Mr. P. D. Quick, representative in the U.S.A. for the organ builders, gave a short but highly informative talk on the chief features of the organ. The concluding remarks were made by Mr. Daniel B. Erzähler, President of the Cut Rate Sash & Door Company of Australia, who related some of his early experiences including how he became interested in organ building. It seems that when a mere boy playing around his father's saw mill, he stubbed his toe. To help bear the pain, he whistled and in a flash of inspiration, decided then and there that when he grew up, he would devote his life to the cause of good music.

The main event of the afternoon followed. While a breathless hush fell over the vast audience of 500,000 music lovers, a committee of distinguished organists escorted Mr. John D. Pedalthumper, F. A. K. E., to the huge and flashily colored console with its banks of gleaming black and white keys and endless rows of stops waiting to speak in tones of thunder and aeolian whispers. As Mr. Pedalthumper reached the console, the audience unable to restrain itself any longer broke into a storm of applause that lasted ten minutes. The great organist modestly acknowledged with bows in all directions.

After seating himself in the center of the 24-manual console and twiddling with the many stops plunged boldly into the opening number with a thrilling and awe-inspiring deluge of tone.

The program for the afternoon and button contrivances, he was as follows:

Overture from Opera "Halitosis"

Khachooofski

Transcribed for organ by John D.

Pedalthumper

Published by the Gicrack Music

Co.

Cantilever Squilch

Idle Knoche

Dance of the Loblolliies....Whirp

Improvisation in the form of a

Fantasia and Fugue

Etude for Pedals alone

Adolph Scamper

Grand Chore Van Oop

Song of the Boll Weevil...Fozzle

Poem Stupendique....Basil Cleffe

(\$500,000 Prize Composition)

After the last tremendous chord had reverberated through the huge

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Theater, the audience staged the most frenzied and hysterical demonstration ever witnessed at a public gathering. The applause lasted three hours by actual count and only then was Mr. Pedalthumper induced to respond with an encore. The extra number was the lovely and well known "Bal-

althumper exhausted every possibility of the mighty organ. In his inimitable way he transformed the simple theme into a magnificent Gothic edifice of sound that electrified the audience. He developed the fugue in nine parts and ended it in a blaze of glory requiring the full resources of the organ. Mr.

althumper next favored with an "Etude" for pedals alone. One statically inclined person timed the performance and after ascertaining the number of notes in the selection estimated that he must have played 15,000 notes with his feet in one minute.

The next number, a Grand Chöre by Van Oop, did not seem to impress the audience during its first theme but the second theme played on the 100 Vox Humana stops brought ecstatic gurgles of happiness from the listeners.

The "Song of the Boll Weevil" by Foozle was a welcome bit of music of a programmatic nature.

The climax of the afternoon's entertainment was reached in the "Poem Stupendique", the concluding selection. Basil Cleffe, the composer, who sat among the distinguished and select group on the rostrum, was the recipient of the \$50,000.00 prize recently awarded by the Cut Rate Sash & Door Company for the best organ composition that should make the most effective use of modern organ. Although hundreds of excellent works were examined, the judges unanimously awarded the prize to Mr. Cleffe, stating that it stood head and shoulders above the rest.

Words fail the writer in describing this epoch making work and it is our candid opinion that only a Pedalthumper will ever be able to do it justice.

The entire proceedings were broadcast over station WHEE, which is a member of the International Radio Tangle. Scores of telegrams from all over the continent testified to fine reception and we quote one as follows:

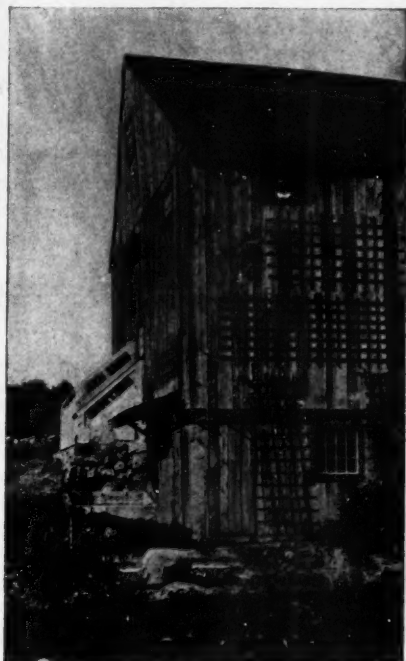
Gap Johnson,
President City Commission,
Rumpus Ridge, Ark.

Program coming in fine stop
Dance of Lollipops great stop
Improvisation sounded like static stop
Song of the Wiffletree swell stop
Congratulations on your choice of
organ stop we have just ordered
one from same builders.

(signed)

Jonathan R. Ulp,
Cloppville, Missouri.

The organist, Mr. Erzähler, the City Commissioners and Theater owners were swamped with congratulations on all sides and the consensus of opinion was that this was a red-letter day in the annals of Rumpus Ridge.



THE AUDITORIUM THEATER

At Rumpus Ridge, where Prof. Pedalthumper dedicated the 24-manual 12-octave organ built by the Cut Rate Sash & Door Company, one of whose sashes and doors may perhaps also be visible in the picture. Prof. Pedalthumper is seen seated at the gigantic console, though in the above illustration the seeing is not so good. After all, Prof. Pedalthumper came to be heard, not seen, and he w-a-s heard.

lot", a composition based on the Union Scale by Showpen, one of the younger generation of composers.

The opening number from "Hali-tosis" is always a favorite with mixed audiences and in the transcription for organ lost none of its effectiveness.

Then followed two of the older classics by Squilch and Knoche after which came "Dance of the Loblollies", a delightful bit of airy persiflage which brought a chuckle of content from the audience.

At this point a member of the organists' committee handed Mr. Pedalthumper a number of themes from which he selected one for the improvisation. The great maestro chose the wellknown folk tune "Turkey in the Straw" which was submitted by Miss Susie de Floote, organist of the Community Church, Cloppville, Missouri.

In our humble opinion, Mr. Ped-

Pedalthumper afterwards informed the writer that he could have expounded the fugue in twelve parts with one part for each finger and foot but preferred to limit it to nine parts thereby allowing one foot for use of the swell pedals and one finger on each hand for the Combination Pistons.

The only untoward occurrence to mar the event happened at the close of this number. On account of the rural nature of the theme, the organist made frequent use of the Bucolic Manual and at the very close of the piece, the Tractor Back-fire Effect ciphered.

It was quickly silenced however by the organ erectors, one of whom was stationed in each organ chamber for just such eventualities. Mr. Ezähler remarked that it was the first time in the history of the company that an organ of theirs had ever ciphered.

After an intermission, Mr. Ped-



Industrial Digest & Professional Record

—ATLANTIC CITY—

WITH THE USUAL optimism, speed, precision, and activity that have always marked whatever Mr. C. Seibert Losh and the Midmer-Losh factory undertake, the great organ designed by Senator Emerson L. Richards for the world's largest auditorium, Convention Hall in Atlantic City, N. J., is already under way. The different sections of the vast instrument will be shipped approximately on a monthly schedule, according to the present plans. Mr. Losh states:

"Every item of this organ is of the most special and unusual character. On June 29th we plan to have in operation the Brass Wind division, a feature which Senator Richards originated for the Atlantic City High School organ built in our factory and greatly developed in this larger Convention Hall organ. It is entirely unlike anything ever done before, not only in tonal plan but also in mechanical detail. The use of the Quint 5 1/3' interval in reeds represents a new view of the scale of harmonics natural to reed-tone; it is entirely unfamiliar, and in fact it represents an original discovery.

"For July delivery we have scheduled the String Organ, Section II, consisting of 37 ranks, many of them with double-languids and other features of special construction; the whole thing will be controlled by its own relay, including the most complete Melody Touch and Pizzicato, with features never before used in organ building.

"This first section of the organ is being equipped experimentally with steel swell-shades so that when open they will oppose the least ob-

struction to the egress of tone."

Just as the Seagrave automobile race was not the exclusive property of the builders of the car but was of keenest interest to all builders of automobiles everywhere, so also is the building of this great instrument not the exclusive concern of its own builders but in a broader sense it reflects the achievement of the entire industry and marks a tremendous forward step. These pages will fol-

low the instrument through its course of building as intimately as possible so that all T.A.O. readers may have the advantage of close observation of the greatest organ-building project ever undertaken.

—DR. HENRY MOTTET—

The entire organ world of the Metropolis mourns the loss of the Rev. Dr. Henry Mottet, rector of Mr. Lynnwood Farnam's church, the Holy Communion, New York City, who died June 20th in his 85th year. Dr. Mottet was always the friend of organists and it was his backing and enthusiasm which largely made possible the many music events and elaborate recital programs under the direction of Mr. Farnam. Dr. Mottet, in good health almost to the last, only recently achieved his ambition of raising an endowment of a million dollars to secure the permanency of the church of the Holy Communion. Another achievement of recent accomplishment was Dr. Mottet's provision for maintaining an eternally open-door; the doors of the Church are never closed, and passers-by at midnight find the Church open for rest and meditation just as do those at noon-time. It is believed that this is the only church in the world with this arrangement.

The Holy Communion was founded in 1846 and became the first free church in America; no sittings were ever sold or rented, and the Church has always derived its entire support from voluntary contributions. The original John Jacob Astor was a member of the Holy Communion.

At the age of 13 Dr. Mottet himself was a choir-boy at Holy Communion. On his 80th birthday the

Our Schedule

1st of month, copies delivered to subscribers in all States;

20th of preceding month, last mailing to local subscribers;

25th, first mailing to distant subscribers;

20th, last form sent to press;

15th, first form sent to press;

10th, closing date for normal matter needing limited space.

1st, all photographs and text matter requiring extensive space.

Photographs: squeegee prints only, mailed flat, with permission to use if copyrighted, cannot be returned if accepted for publication, person-at-console type not acceptable.

Programs and news items gladly accepted on their own merit.

T.A.O. is a cooperative journal published exclusively for the advancement of the organ profession and allied industries; anything that contributes to that end will receive the magazine's fullest support. The above schedule will be strictly maintained or partially ignored at the will of the Editors in carrying out the purpose of the publication.

THE AMERICAN ORGANIST

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LOUISVILLE MEMORIAL AUDITORIUM PILCHER

The console of the Pilcher Organ newly dedicated in the new War Memorial Auditorium in Louisville, Ky. The instrument has 91 stops, 35 couplers, 46 combination pistons, etc., etc., and there is an automatic player provided, in all there are 5,288 pipes. The console is placed on an elevator in the orchestral pit. Mr. C. M. Courboin, seated on the bench, played the opening program for the American Legion, choosing only French, German, Russian, etc., literature for presentation on that ultra-American occasion. Plate by courtesy of the builders of the organ.

New York Federation of Churches tendered him a dinner in the Hotel Astor, and in May of last year the annual convention of the New York Diocese voted unanimously and enthusiastically applauded resolutions felicitating Dr. Mottet on his golden anniversary at Holy Communion. Dr. Mottet was the only clergyman in New York City to serve one church continuously for half a century.

Funeral services were held in his own church and Mr. Farnam played Tchaikowsky's Funeral March and the Handel Dead March from "Saul."

Dr. Mottet will be greatly missed by the many members of the organ fraternity who frequently gathered at the Holy Communion for a recital or musicale, and were greeted so regularly at the door by Dr. Mottet himself. He was a familiar figure among organists and one of the best friends and champions the organ profession ever had.

N.A.O. IN TORONTO

A FEW OF THE FEATURES OF THE 1929 CONVENTION

Chief among the features of the combined convention of the N.A.O. on the south side of the Canadian border and the C.C.O. on the north side, will be the magnificent five-

manual Casavant Organ newly installed in the new Royal York Hotel, where the Convention's headquarters will be established. This is both the largest organ built by Canada's notable firm of organ builders and it is the largest hotel organ in the world, if our records are correct.

The Convention meets August 27th to 30th. The Toronto Exhibition Chorus of 2000 voices will give a special program for the visitors and the Directors of the Exhibition will give a dinner to the visiting organists. Particulars as to the recitalists are not divulged. The Skinner prize works will be given another hearing. Mr. Skinner will talk on organ building, Harold Vincent Milligan will discuss the work of the National Music League, and Dr. Ernest MacMillan will give a talk and demonstration dealing with congregational singing.

DR. FREDERIC T. EGNER OPENS NEW ORGAN OF HIS DESIGN IN THOROLD, ONTARIO

In connection with the dedication of the new building for Trinity United Church, in Thorold. Dr. Egner, who planned the new organ, took his choir of Welland Avenue United Church, St. Catharines, with him for the festive service of music which displaced the usual Sunday evening

service, and then gave the dedicatory recital the following evening.

The service included Neidlinger's "Silent Sea," Evans' "Lead Kindly Light," an arrangement for organ and choir of the famous Finlandia by Sibelius (as described by Dr. Egner and quoted later), and various organ numbers and vocal solos. Mrs. F. H. Cowan is organist of the church, Miss Jean McCleary is assistant organist, and Mr. L. B. E. McCleary is choirmaster. The music programs of the day included Nevin's Canzone Amorosa, Johnston's Midsummer Caprice, Dubois' Marche Heroique de Jeanne d'Arc, Wagner's Tannhauser Pilgrim Chorus, Schubert's Ave Maria and Marche Militaire, Speaks' "The Lord is My Light," Buck's "My Redeemer and My Lord" and "Fear Not Ye Oh Israel," and Liddle's "How Lovely are Thy Dwellings," the last four being favorite vocal solos.

Dr. Egner's dedicatory recital included Bach, the Dvorak New World Largo, MacDowell's Wild Rose, Mumma's Cardinal Redbird, Korsakow's Bumble-Bee, Paderewski's Minuet, Faust selections, Guilmant's Funeral March and Seraphic Chant, his own Drifting Boat and Evening Chime, and Mountain Streams, the Liszt Liebestraum, and Widor's fifth Toccata.

Of the organ, Dr. Egner writes: "Although a 2m, it has many desirable features. The solo voices are very lovely in individual voicing and the ensemble is full and satisfying. The floating Solo gives the ensemble a good punch, while at the same time these solo registers are available on the Swell and Great as individual solo voices. To have made this a 3m would have added \$800 and not given a single additional register, so I would rather have the floating Solo division on a two-manual scheme than to have a three-manual console minus the Solo registers. This Solo section cost \$800 and the complete organ cost \$8,800. The case of pipe-work added \$840 more to the contract price and it makes a mighty fine job all through.

"The Swell chamber is built in two divisions. The Vox, Oboe, Voix Celeste and Viola da Gamba are in the back section and separated from the front section of the chamber by a set of shutters controlled by crescendo shoe No. 2, which can be set at any desired position so as to give any desired shading. The front section of the chamber is controlled by shoe No. 1; by means of the crescendo coupler both shoes can

be operated as a unit. The soft effects and nuances obtained by these double crescendos are very fine and certainly well worth the extra cost of the second set of shutters. Then again, having two Tremulants for the two sections proves very satisfactory. I have never found it satisfactory to try to operate one Tremulant on two chests at different wind-pressures, as is sometimes done.

"The Woodstock Organ Builders, who built the organ, are a young firm who are doing splendid work. They have given here a soft 8' Gedeckt to go with the 16' Gedeckt, and by unifying the Gedeckt at 8', 4', 2 2/3', and 1 3/5', we have opportunity to thus use the 8' Gedeckt on both Swell and Pedal, which provides some fine combinations in the Pedal Organ for accompanimental work."

As before mentioned, the Sibelius Finlandia was used by Dr. Egner in a version for organ and choir, of which he writes: "Perhaps you will wonder how this version was done. My friend Herbert Stavely Sammond told me of his arrangement of the choral and finale of Finlandia and I have used it in the following way with great success: I play the opening part from the organ arrangement to the 8th page, when the choir sings 'Lord we pray in mercy lead us', from here on to the end. With an audience it always makes a stunning point and is an emphatic 'hit'."

The Pedal Organ has a Diapason, Bourdon, and Gedeckt at 16' and at 8'. The Great has a Diapason, Tibia, Dulciana, and Melodia at 8', a Flauto Traverso at 4', and Piccolo at 2'; the Floating Solo division (10" wind, enclosed) consists of Tuba, Viole d'Orchestre, "Cromorne", and Deagan Chimes. The Swell has the Gedeckt at 16' in addition to the unification mentioned, and a Lieblich, Horn Diapason, Aeoline, Stopped Flute, and 3r Mixture, in the first division; and Viola da Gamba, Voix Celeste, Oboe, and Vox Humana.

ADIRONDACK MUSIC FESTIVAL

A GREAT WORK IN CHURCH MUSIC
AND AN OPPORTUNITY TO HELP
"In connection with the Adirondack Music Festivals it has been discovered in regard to the church choir festival held in the Fall that many of the mountain communities, nearly 150 in number, have churches that are poorly supplied with church anthems. Recently a prominent New York City church that merged



MR. REGINALD L. McALL

President of the N. A. O. who leads "American" organists across a quite useless northern boundary line in the first joint convention with another great group meeting in Toronto late in August. There are many who oppose the movement as being of benefit to the smallest minority; yet Mr. McAll has proved himself a man of courage and a man of vision, as well as an N. A. O. president of unusual activity, and certainly those few of the N.A.O. who can attend, will be amply repaid in the new-formed friendships with the distinguished members of the Canadian College of Organists.

with another church of the same denomination needed to dispose of its choir music and an officer of the church very generously contributed this music for use in furtherance of the music festival in its relation to the churches of the Adirondack area.

"The Adirondack Music Festival committee is in a position to use any

music that is being discarded and will welcome any gifts similar to the one just mentioned."

Most libraries are stocked with many things that will never again be used. Would it not be a good plan to pick out these anthems from your own library and send them on to do valuable service elsewhere? The Adirondack Music Festival is fostered by the Lake Placid Club Educational Foundation and many organists known throughout the East are back of the movement. T.A.O. suggests that sets of anthems no longer of use in their present libraries be sent to the Festival in care of Miss Sibylla Schilling, Music Festival Secretary, Lake Placid Club, N. Y.

The fifth annual Choir Music Festival will be held at Lake Placid Club Sept. 24th and 25th. The aim is to foster interest in and appreciation of better music. Each choir selects one anthem to sing in competition, and a hymn is chosen by the Committee. The choirs are divided into three classes according to the population of the communities represented—below 1000, between 1000 and 5000, over 5000. Each choir competes only with other choirs of its own classification.

During the festival there will be concerts by an ensemble of twelve Boston Symphony players and organ recitals by Mr. Mark Andrews and Mr. Wallace A. Van Lier, on the 4-80 Austin Organ in Lake Placid Club; this instrument and the Club also will be remembered from the detailed illustrated article in these pages some years ago when Mr. Charles Raymond Cronham was resident concert organist at Lake Placid Club. The cost of conducting the festivals is about \$6,000,

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periodic leave-of-absence at appropriate times during the music year to enable him to display his supreme Art of Organ Playing before audiences other than those of the University. We believe Mr. Christian will be unusually successful in giving a congregation or an audience the greatest pride and enjoyment in the organ it has purchased or long possessed.

SHIRLEY W. SMITH, Secretary,
UNIVERSITY OF MICHIGAN,
Ann Arbor, Mich.

Mr. Christian conducted a special Summer Course in organ playing, during July, at the University.

half of which is contributed directly by Lake Placid Club Foundation, and the other half raised in various ways in the communities of the Adirondack area which benefit by the activities of the Festival.

The following is general basis of marking in the competition:

ANTHEM

- 10 Attack and Release
- 10 Tone
- 10 Diction
- 10 Pitch
- 20 Interpretation

The judging of the hymn-singing is on the same relative scale of points, with 5 for each item above, but 10 for Interpretation and General Effect and another 10 for Accompaniment. The following anthems have been selected for current competition, for mass singing in each group:

"Arise Shine"—Maker

"Omnipotence"—Schubert

Among the American works suggested as proper material for the competition are the following anthems:

SMALLER—COMMUNITY CHOIRS

- Andrews—The Day is Ended
- Barnes—I Will Extol Thee
- Berwald—Savior Again
- Candlyn—Fierce Raged the Tempest
- Coerne—Come unto Me
- Harker—Sing Unto the Lord
- Praise the Lord
- Ponder my Words
- Turn Ye Even to Me
- Nevin—Give Thanks to God
- Rogers—I Will Lift up
- Woodman—Lord is My Rock
- Demarest—Lord I Will Praise
- Foster—O for a Closer Walk
- Rogers—Beloved if God



MRS. LOCKWOOD

Mrs. Charlotte Mathewson Lockwood holds many distinctions. One is her youthfulness and vitality; another is the freshness and command of her playing; another is that she is star pupil of and assistant to Dr. Clarence Dickinson in many of his activities; another distinction is that, according to official N. A. O. announcement, she is the only woman player among the six appearing in Toronto. This makes it a return engagement, since she played for the N. A. O. in Portland last year.

LARGER—COMMUNITY CHOIRS

- Coerne—Sing Praises
 - Ferderlein—Declare His Glory
 - Noble—Fierce was the Wild Billow
 - Souls of the Righteous
 - Rogers—Great Peace have They
 - Parker—In Heavenly Love
 - Lord is My Light
 - Woodman—Behold Praise the Lord
 - Remember O Lord
- In addition to the church choir

competition there is an annual competition also for school choirs, managed on somewhat the same basis. Certainly efforts of this kind when properly encouraged and participated in, bring big returns in the community at large.

Calendar

For Program Makers Who Taken Thought of Appropriate Times and Seasons

—SEPTEMBER BIRTHDAYS—

- 4—F. Flaxington Harker, Aberdeen, Scotland.
- 5—Harry Brooks Day, New Market, N. H., 1858.
- 5—Walter C. Gale, Cambridge, Mass.
- 5—Giacomo Meyerbeer, Berlin, 1791.
- 8—Antonin Dvorak, Muhlhausen, 1841.
- 8—F. Leslie Calver, Beckenham, Eng.
- 9—Edwin H. Lemare, Ventnor, Isle of Wight, Eng.
- 11—Alfred Hollins, Hull, Eng.
- 11—George C. Martin, Lambourn, Eng., 1844.
- 12—Theodor Kullak, Krotoschin, 1818.
- 13—George Henry Day, New York City.
- 13—Frank Linwood Sealy, Newark, N. J.
- 14—Edward Shippen Darnes, Seabright, N. J.
- 15—Horatio Parker, Auburndale, Mass., 1863.
- 16—Frederick Stevenson, Newark, Eng., 1845.
- 23—A. Walter Kramer, New York City.
- 25—Leon Boellmann, Ensheim, France, 1862.
- 25—J. Varley Roberts, Leeds, Eng., 1841.
- 27—Cyril Scott, Oxten, Eng., 1879.
- 29—M. P. Moller, Dalegaaren, Bornholm, Den.
- 30—C. V. Stanford, Dublin, Ireland, 1852.

OTHER EVENTS

- 2—Labor Day.
 - 4—Grieg, died, 1907.
 - 4—Edward F. Johnston, died, 1919.
 - 11—Louis Adolphe Coerne, died, 1922.
 - 13—Alfred R. Gaul, died, 1913.
 - 17—Karl Ludwig Thiele, died, 1848.
 - 22—Nathan Hale executed, 1776.
 - 23—First day of Autumn.
- Labor Day was first celebrated in 1862 by the Knights of Labor, and again in 1864; then agitation began, and Colorado legalized it in 1887. Other States followed and now it's a legal holiday in all States. Europe celebrates it the first of May.

Lists of compositions by the various composers in this birthday column will be found in the review pages, where also are given brief descriptions of each piece mentioned.

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- Franck—Piece Heroique, Lillian West
- Rheinberger—Vision Df, Merle L. Ferguson
- Vierne—Finale (Son. 1), Edith H. Liedman
- Hollins—Spring Song, Evelyn H. Barnes
- Federlein—Scherzo Dm, LeRoy E. Fuller
- Guilmant—Arienne March, piano-organ, Miss Liedman and Mr. Walker
- Hall—Offertoire Bf, Hope Lincoln
- Mulet—Tu Est Petra, Ruth H. Smith
- Bach—1st Mvt. Concerto for three pianos, Misses Lincoln, Smith, and Barnes

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WAR or RECITALS?

"When I lived in Columbia I proposed to give a series of free organ recitals at Trinity Church and was turned down hard by the Church authorities because it was felt that the assembling of a promiscuous audience might profane the building. And this was the Church which Sherman profaned by quartering his officers in it and by stealing the communion silver. Times have changed since 1898. At present we can play any amount of French jazz organ music without profaning the buildings."

KNOW YOUR BIBLE?

IF you are a church organist you ought to know your Bible; if you know your Bible you ought to want the best and most accurate translation available. That translation is, without question, the American Revised Version published first by Thomas Nelson & Sons in 1901. Mr. Thompson, then president of Nelson's and chairman of a music committee (now deceased) told his organist that this edition had been proof-read by experts a great many times; we be-

lieve it was at least 21 times, but memory is not reliable. And then after the book was published an error was discovered.

Now if you read your Bible, where is the error? You shall have a year's subscription as a prize if you can report within thirty days where that error is, using a version printed before 1920.

ONE THING THOU LACKEST Christianity. "As I now view the church in . . . from a distance, the only thing lacking there was Christianity. If I were able to add the spirit of my present church to the equipment of the former one, I would dwell in Utopia. Some day I may tell you this 'Music Committee Story' that

will put to shame anything Dr. Harold Thompson ever heard about those instruments of the Spanish inquisition."

O SOLE MIO!

"We have just engaged a famous whoopla song leader who will also direct the choir (I am only the accompanist now) and his selection last Sunday evening was some doggeral set to 'O Sole Mio'. His salary is (believe it or not) \$4500 per annum."

NO MORE RECITALS

" . . . has just completed a . . . contract as municipal organist . . . he will not be reengaged. I understand that his programs have been entirely too top-heavy for the masses and his regular . . . afternoon concerts have been very poorly attended.

Pretty good warning for all of us. We must, if we want to be municipal organists, make a direct appeal to our audiences. No other course can endure. The organist in this case has had this same experience over and over again. Evidently city commissions are incapable of weighing reputation and merit, and judging rightly between the two. Same old story: get bigger and bigger names and smaller and smaller audiences.

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A STUDENT'S RECITAL provokes observations. I trust I shall escape reproach for discussing certain phases of a subject that is bound to be delicate. Naturally the personal side of the issue has to be avoided. But there seems to be no good reason why obvious and persistent faults should not be alluded to and subjected to criticism.

The programs usually exemplify the choicest organ literature and practically all the performers can usually be regarded as in the professional class. The first great fault in the playing I shall call flat organ technic. An explanation of the term is in order for otherwise I shall not be understood. For a long period piano teachers have subjected their pupils to a definite hand position and have coined money by classifying the same as hand culture. Unless the musical, or emotional, side of piano playing gains the ascendancy, performance begins and ends in finger dexterity. And it has been said by an American pedagogue long deceased that the fingers are forced to work on a plane diametrically opposed to musical concepts. This is a true statement. Musical concepts are fundamentally rhythmic. The action of playing members should therefore be controlled absolutely by the musical gestures of motives, phrases, periods and the like. But observe how students play organ music. The hands retain very nearly a fixed position. The silent shift is employed incessantly. The fingering is execrably bad because it is kept out of accord with the musical concepts. Strict legato ad nauseam is main-

tained everywhere, although the organ allows considerable variety in the way of different touches and, with the exception of dynamics tone-production, is materially akin to that of string and wind instruments.

We will illustrate the flat organ technic by the way an average student will play a straight melody several pages in length. From first to last every note will be legato and strictly in time. The musical articulation is left wholly to the auditor. The very worst flute player would at least articulate this melody in a dozen places because intaking of breath is a necessity in flute playing. An intelligent organist should be able to use his head and phrase this melody so that it might have rhythm. Had this section of a well-known composition in march time been carefully phrased, the playing members would have yielded themselves to the musical concepts. This same fault is usually very manifest in a very much larger work, Monotony results in spite of skilful performance.

We recall a pedal theme that suffered from the same fault. As the subject passed on to the manuals, the music, being performed on heavy registration, became more and more obscure. Possibly if I had been a dog I would have howled my disapproval! And answer me, why must organists play these meaty compositions with all sub and super couplers drawn? Throughout most of the programs I have listened to, attention was never focussed on beautiful and expressive phrasing.

And then comes a second issue. Registration of the day has degenerated into push-button activity and expertness. It is

an easy-going way of playing organ. Before an organist undertakes to play a recital publicly he should seek out a staunch friend who is willing to spend several hours criticizing tonal effects and defective technical playing. What may sound finely at the console, when heard in a spacious auditorium may prove very unsatisfactory. The 'friend' will insist on making changes in routine combinations that all registration may be tonally choice. Nearly every organ has certain registers that are of disagreeable effect. These by all means should be eliminated. A certain organist I have in mind affected the use of soft reed stops. The first impression to the listener was that the organ itself was a sort of sublimated reed organ! The organist surely never intended such an impression. I surmise that it can safely be said few of our church organists feel at home in scoring for a large concert orchestra. Registration that is good will be effective when given

Joseph W. Clokey

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to an orchestra. Organ playing in this matter of registration can well be viewed from the standpoint of orchestration.

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Teachers should teach phrasing (musical articulation) as the foundation of organ playing, and fingering as a matter inseparable from musical concepts. To expressive playing let there be added chastely beautiful registration.

Since our last issue it has been announced that after serving Christ Church for 15 years, George Russell Loud has been appointed to St. Paul's, Newton Highlands. Mr. Loud is a good man. He has had large experience and this is his home parish.

Of suburban towns probably Wellesley has changed more than any other these fifty years. The country village is now a right smart town. Its plain meeting house stood on a knoll in the middle of the village during a period antedating my birth. To this meeting house as a child of six I walked with parents in the long ago. In time the building was removed to a new location a quarter mile away. A few more years passed. Then was instituted the Dana Hall School for college preparatory students. The school opened

in 1881 under the immediate care of Miss Julia Eastman, the authoress. The success of the opening years continued until the present. Many buildings are clustered around the old church edifice. Among these is an auditorium that is attractive and would seat about 600. The stage is spacious. Hidden by grille-work on either side of the stage is a Frazee Organ. The console is on the stage and the organist is out of sight.

The effect of the organ I am told by one who is responsible is that it is "gorgious". That single adjective covers all that was written in the note-book! The rest of this article is superfluous.

Organ playing on such an instrument is a delight. The console possesses every worth-while convenience. It can be mastered in a jiffy. Through judicious use of duplexing the 3m instrument at the console is much larger than it actually is, but there has been a decided gain in variety of tonal resources. For a school organ, 17 pedal stops is not so bad! In the elder days there might have been one, or at the most three! At the console the Pedal Organ dominates the full organ. There are 16 stops on the Swell, 11 on the Great, and 13 on the Choir. All the couplers and pistons both above and below are there. It was particularly

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agreeable to have the opportunity of judging the effect of the upper partials of the Dulciana. This matter is no longer experimental but one that has great possibilities. If regarded as a fad, then it can be said that the builder has not overdone it in this particular case. As considered from any angle this school organ is exceptionally beautiful in tone. The time for its official opening has not yet been announced.

Pittsburgh

By CHARLES A. H. PEARSON
Official Representative

DURING THE WEEK of June 23rd the beautiful new Mt. Lebanon United Presbyterian was dedicated with elaborate ceremonies and the 4m Austin, planned by Mr. Arthur Jennings of the Sixth United Presbyterian, was opened with a recital by him; his big numbers were Guilman's FIRST SONATA and Wagner's OVERTURE TO TANNHAUSER. The church is a magnificent Gothic structure and the organ is a worthy instrument for such an edifice. Mr. Edward C. Timmerman, the church organist, is justly proud of his new organ. He and the quartet assisted at the opening recital with two numbers.

During the past ten years, James Philip Johnston, F.A.G.O., has been organist at East Liberty Presbyterian and has made a name for himself as one of the best of the younger players of our city. He has just been elected organist and choir-master of the Westminster Presbyterian of Dayton, Ohio, where he will organize the new Westminster Choir to take the place of the famous choral body which moves with its distinguished director, Dr. John Finley Williamson, to New York State. The new post will give Mr. John-

ston an ideal field for his work, and will call for a more complete employment of his gifts as an outstanding church musician than the tastes and customs of the East Liberty congregation have warranted. We congratulate our colleague, but regret that he will not be active in our City next season. As Dean of the Western Pennsylvania Guild, he has just completed one of the most successful seasons we have known, and also represented us at Memphis with a splendid recital, so that his return to his native state will be a distinct loss to Pittsburgh.



—HALL ORGAN CO.—

Mr. George A. North, president of the Company, combined business with pleasure and came back from his southern vacation with a contract for a Hall Organ for Trinity Methodist, at Nassau, on the Isle of June.

Mr. Wm. Ripley Dorr, Hall's representative on the Pacific Coast, has his 16th contract in the instrument now being built for Occidental College, Los Angeles, where Mr. Walter Hartley heads the organ department. Mr. Hartley awarded the contract after a close study of the Hall Organ in Mr. Dorr's Los Angeles residence.

During the present month the Hall Organ for the Collegiate Reformed, New York City, will be installed under the supervision of the local representative, Mr. H. R. Yarrol who wrote the contract. It is a 3-53 and will be ready for use in September.

WELTE'S RECEIVERSHIP is considering various bids for the purchase of equipment and rights and the lease of the Welte factory. Two builders have offered \$35,000 and \$27,500 respectively for certain items of the property, and one has included an offer of \$600 monthly rental for the Welte factory.

WALTER B. KENNEDY, of the First Presbyterian, Oakland, Calif., and T.A.O. Representative for that district, gave a series of lecture recitals in his church early in the summer, in the interests of a better appreciation of the music part of the general church activities. Mr. Kennedy's activities outside his own church included two dedications in San Francisco.

Hugh McAmis

F.A.G.O.



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San Francisco

By WALTER B. KENNEDY
Official Representative

AS ANNOUNCED in our last contribution, Richard Keys Biggs filled an engagement at the Calvary Presbyterian, San Francisco, and his program was of interest to every organist who attended, and there were many, as well as a goodly share of music loving San Franciscans who are not organists. His program was one of brilliancy and expert digital skill, rather than of tonal contrasts; of rhythmic force rather than poetic expression; of grandeur, rather than grace. This is not to be construed as adverse, but rather as a truthful impression of the character which his work made upon the writer. The organ was made for grandeur, and organ music is made the grander when its rhythm is compellingly maintained. As for technic, we have heard none to excel Mr. Biggs. The outstanding numbers, in a highly diversified program, were the Franck *PIECE HEROIQUE*, the Wagner *LIEBESTOD*, and the Liszt *B-A-C-H PRELUDE AND FUGUE*. The latter number was given a superb reading.

At the same church on June 10, Theodore Strong played a most entrancing program. His work was distinguished by a marvelous blending of tone color, exquisite shading, and an emotional conception that was wholly satisfying. His interpretation of *EASTER MORNING* on Mr. ROUBIDOUX by Gaul was one of the finest examples of descriptive music to which we have listened in many a day. Of ten numbers, five were by American composers, which I affirm deserves commendation.

Mr. Frank Sealy, Warden of the A. G. O., was guest of honor at a reception tendered by William W. Carruth, at his Abbey Studio, in East Oakland, June 17. Mr. Sealy had just returned from the convention at Memphis, and brought an inspiring account of the work accomplished there.

Mable Hill Redfield, the pregressive organist of the First Congregational, Berkeley, was hostess at an afternoon reception accorded to Mr. Alfre Pollak, vocal pedagogue, of New York City, conducting a summer class during June and July in Berkeley and San Francisco.

During the early part of the month a program was rendered by the Bach Violin Club, of Berkeley, at the First Baptist, Miss Claire McClure and Miss Virginia de Fremery assisting at the 3-34 Skinner. The writer was not privileged to attend this recital, but we heard very complimentary account given it by those who were present.

Dr. Ray Hastings, organist of the Temple Baptist, Los Angeles, gave his first recital in the East Bay region, at the First Baptist, Berkeley, recently. His program was rather unique, and highly enjoyed by many who attended.

GEORGE W. ANDREWS

A.G.O., A.M., Mus. Doc.

Professor of Organ and Composition,
Oberlin Conservatory of Music: Conductor,
Oberlin Musical Union;
Organist, United Church (Congregational)

195 Forest Street, Oberlin, Ohio

Among the major recitals of the month was a splendid program, delightfully rendered, by Dr. H. J. Stewart, at St. Dominic's R. C., the new Gothic structure on Steiner Street, S. F. Quite the largest audience we have seen at a San Francisco recital, in years, greeted the venerable organist on this occasion. It was here that Dr. Stewart played for more than a decade, and the organ, now remodelled and modernized, was built to his specifications, when, after the great earthquake and fire, the people worshipped in the old frame building on Pierce Street. It was like lifting the veil of the past, and looking into old San Francisco, as she used to be, to sit and hear Dr. Stewart play Mendelssohn and Bach once more. The Guild entertained at the Elks Club, the evening following the recital, in honor of this distinguished guest, now of San Diego.

Mrs. Hope Swinford, A.A.G.O., has just installed a new 3m organ in her studio at Santa Cruz. She entertained the Guild members June 16, providing a fish banquet out on the old Santa Cruz Wharf, over the Pacific. A program was presented at her studio later in the evening.

The Aeolian Co. has been awarded the contract for a 4m for the Crocker Chapel of Grace Cathedral, now being erected as a unit of the three million dollar structure planned. Bidding for this instrument is said to have been rather vigorous, due to the fact that a larger organ is contemplated for the Cathedral proper, when finished.

A 4m Estey is being installed in the new Trinity M. E., of Berkeley, the contract having been secured through the efforts of Mr. J. B. Jamison, Western Representative of the Battleboro house.

On May 21 the great municipal organ in the Civic Auditorium, San Francisco, was again heard, after the months and months of silence, when Uda Waldrop played for the Joan of Arc celebration. A good deal of bitterness is expressed, from time

to time, by those who enjoy organ music, that in a city where so splendid an instrument stands, its console remains closed and its pipes mute, except on such rare occasions that the dates of its use become memorable. Our organists would appreciate it, as would the public at large, if some means might be evolved whereby regular recitals on this organ might again be given. Possibly some one can suggest a plan.

MRS. FAY SIMMONS DAVIS has organized a Junior Community Chorus, in addition to her strenuous programs with the older Community Chorus that has enjoyed local prestige for many seasons, in Glen Ridge, N. J., and vicinity.

JULIUS P. WITMARK, founder of the publishing house of that name, died suddenly in his 59th year in New York City. Mr. Witmark was an actor and singer in his early life but turned to the publishing industry and founded his own business 30 years ago.

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AMERICAN CONSERVATORY ANNOUNCES A CHOIR SCHOOL FOR COMING SEASON

THE AMERICAN CONSERVATORY, one of the long established music schools of the country, now entering its 44th year, has had during this time a strong organ department with complete courses leading to Teacher's Certificate, Collegiate Diploma, Bachelor of Music degree, and Masters degree, and each year many organ students are graduated in these courses. It has also for several years conducted a most successful Theater Organ School in connection with the organ department, under the direction of Frank Van Dusen, head of the organ department.

In addition to these strong departments, the Conservatory announces for the 1929-30 a practical course of study in Choir Training. It is the plan of the school that each organ teacher shall include in connection with the private organ lessons, the development of good taste and

style in church service playing, drill in effective accompanying of hymn-tunes and anthems, the study of preludes, offertories, and postludes, and a study of repertoire and program-making for church recitals.

This course will also include a series of the organ and organ music by Frank Van Dusen, and weekly interpretation classes covering the important works of organ literature.

A practical course in the choral service of the Episcopal church will be given by Leo Sowerby, which will include a study of chant, church liturgy, anthems and larger choral works, the technic of choral conducting with baton and from the organ, and observation of and practical study with the choir of St. James Cathedral under the direction of Mr. Sowerby.

A practical course in the children's choir will be given by Fannie Mapes who will provide, for observation and practical study, the children's choirs of St. Luke's Episcopal church, Evanston.

Courses in ear training, harmony, counterpoint, and composition are included; Mrs. Gertrude Bailly has charge of classes in improvisation, founded on the Schlieder method. The following teachers comprise the organ faculty: William Middelschulte, Frank Van Dusen, Edward Eigenschenck, Emily Roberts, Gertrude Bailly, Paul Esterly, Harold Cobb, Ethel Dahlstrom, and Alvina Michals.

The annual Commencement of the Conservatory was held in the Auditorium Theater, June 20th. The Organ Department was represented by the following students:

M.Mus.: Luther Spayde.

Mus.Bac.: Dorothy Bondurant.

Collegiate Diploma: Marie Cowan, Annie Miller Black, Lu Ellen Schram.

Teacher's Certificate: Ruth Hershman, Elizabeth Henderson, David Heisey, Edna Billings, Mary E. Packer, Grace Williams, Arlene Osterhout.

—HILLGREEN-LANE—

have contracted, through Mr. Gustav F. Dohring, Eastern Representative, for a 2m for the Chapel of the new Methodist Church Home of the City of New York, being erected at Riverdale in the northern section of the Metropolis. As Mr. Dohring writes, "This will make a lovely installation and give every opportunity for making a fine, delicately-voiced art-work of the organ."

The organ world hitches its wagon this month to a star, in that the brother of the famous author, John Erskine, writes what amounts to the advertising message of an organ builder—a Hillgreen-us, Schubert's Ave Maria and Lane organ being the subject of Mr. Erskine's letter.

The Company's Southwestern representatives include in the family a concert pianist, known in professional circles as Maidie Watkins, otherwise Mrs. Fred. B. Ingram, daughter of Mr. Will A. Watkins, head of the Will A. Watkins Co. of Dallas. Mrs. Ingram is now in Europe for a summer vacation.

—PILCHER—

The 4-91-5288 Pilcher Organ in the Louisville Memorial Auditorium was opened in a gala concert by Mr. Charles M. Courboin before a distinguished audience comprising the most prominent citizens of Louisville and vicinity, with the usual presentation ceremonies, under the auspices of the Jefferson Post American Legion. Mr. Courboin began his recital with a selection of Southern melodies and after a group of French, German, and Russian music, closed with an improvisation on national airs and war songs. The builders gave a luncheon in honor of Mr. Courboin and 60 local organists were guests; there were addresses by Mr. Wm. E. Pilcher, the Editor of the Louisville Herald-Post, and others.

A 3-72 Pilcher is being built for St. James Church, Milwaukee, Wisc., on specifications drawn to meet the requirements of Mr. Harold E. Smith, organist of the church. The instrument is to be entirely expressive and shows an instrument of unusual tonal variety and wealth. The stoplist will be reproduced in later pages.

CASAVANT has built its first 5m organ, now installed in the new Royal York Hotel in Toronto. By courtesy of the builders, these pages will shortly carry the stoplist and console photo of this great instrument, happily built by one of Canada's greatest organ builders for one of the Dominion's newest hotels.

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 "Morning Comes Early"—Slovakian
 "Driad and Sunbeam"—Russian

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"In Dulci Jubilo"—Old German
 "Lo a Voice"—Handel
 "Hallelujah Amen"—Handel
 "T'Serkvi"—Tchaikowsky
 "Songs My Mother Taught Me"—Dvorak
 "The Galway Piper"—arr. Davison
 "Eleazar Wheelock"—arr. Whitford
 "Men of Dartmouth"—Wellman

WELLESLEY COLLEGE CHOIR RANDALL THOMPSON, DIR.

"Alma Mater"
 "Beside a Lake of Lilies"—Arne
 "A Measure to Pleasure"—Martini
 "Sound the Trumpet"—Purcell
 "By an' By"—Negro Spiritual
 "Has Sorrow Thy Young Days"—Irish
 "Roll Waban"—Florsheim
 "The Mirror"—Mason
 "An Immorality"—Copeland
 The Dartmouth and Wellesley programs were given in a joint concert at Wellesley.

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 Men's chorus—Jesus Standeth
 Contralto—Into the Woods
 Trio—Song of the Woods
 Soprano—April in Kilarney
 Chorus—Crossing the Bar



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Weaver—Squirrel
Fairclough—Song of Happiness
Guilmant—1st Mvt. Son. 1
Boex—Marche Champetre
Widor—Toccata (5th)

Program by Mr. Fairclough:
Faulkes—Concert Overture Ef
Guilmant—Cantilene Pastorale
Two Bach selections

Russell—Basket Weaver
Mueller—Echo Caprice
Batiste—Song of Hope
Handel—Concerto 2
Palmgren—May Night
Tchaikowsky—Candy Fairy Dance
Francke—Finale Bf

Twelve pupils of Mr. Fairclough gave a program that was broadcast over WLB, with the following participating: Nyda Ehler, Gerald Greeley, Carolina Pettit,

Jean Mickey, Bernice Giles, Gertrude Schmitt, Svadine Burris, Florence Haglund, Mary Monley, Grace Emerson, Mary Anderson, Mildred Carison, Marjorie Whitney, and Helen Van Nest.

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Maitland—Concert Overture
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Candlyn—Sonata Dramatica
Marsh—4 Japanese Color Prints
Spiritual—Nobody Knows de Trouble
Jepson—Toccata

Mr. Johnson comments: "The audience seemed to like the Song Without Words from the Candlyn Sonata; the Paean from the same work seems to me very much worth the trouble it takes to learn it. I have wondered why the Jepson Toccata is not played more; it is one of the most unusual and attractive Toccatas which I have ever heard or played. It will surely stand with the best that any European composer has been able to do. The Marsh Bow Moon (Color Print) was well liked by the audience."

Mr. Johnson's Chanson from his own Op. 6 Suite is a melody number that has been highly praised, both for its melodic values and its musicianship.

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Mr. Pearson gave two recitals substituting in the absence of Dr. Charles Heinroth.

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Old French—Gavotte from Circe
Vierne—Communion
Schminke—Russian March
McKinley—Cantilena
Schubert—Cradle Song
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Tchaikowsky—June
Saint-Saens—Swan
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Polynesian Love Song
Dubois—In Paradisium
Scammel—Canzonetta Bf
Nevin—Shepherds Evening Prayer
Heller—In the Woods
Tufts—Staccato Caprice
Verdi—Trovator selections

—LEROY V. BRANT—

of Trinity Church, San Jose, Calif., gave a Franck Musicale in which an organ transcription of the Symphony in Dm was the chief number; "God is Moving Across the Fields" was sung as a soprano solo, and the minister made an address on Franck the Mystic. Mr. Brant closed the season with a presentation of Edwin Shippen Barnes' cantata "The Comforter."

—WELTE—

According to recent announcement the organ department of Welte-Mignon was purchased for \$79,000 by Mr. Donald F. Tripp, financier, whose intention is to organize a corporation to "build automatic and manual" organs. The Welte-Mignon receiver proposes to sell separately the piano department and the real estate holdings, and expects to pay all creditors in full if these sales are successful.

THE WESTERN N. Y. GUILD met June 27th for a recital by Newton Pashley, discussion of various topics, and a supper at which the dean, Dr. George Henry Day, presided.

WILL A. WATKIN
CAREER OF AN ORGANIST WHO
TURNED ORGAN SALESMAN

The Hillgreen, Lane & Co. of Alliance, Ohio, have in Will A. Watkin of Dallas, Texas, one of the most active representatives in the music industry. He began as a choirboy at the age of 9. During forty-five years of service as organist and director he has held positions with only four churches, two of which have been in Dallas. In 1882 he came from Kentucky to the little frontier town that was the Dallas of half a century ago and immediately opened a music store. He did not give up his organ playing; in 1883 he was engaged by the First Congregational. In 1884 he went to the First Baptist as director, later becoming organist also, which position he filled for thirty-seven years.

Until 1891 Dallas boasted but one organ, a very small one, at the St. Matthew's Episcopal. That year the First Baptist purchased what Mr. Watkins believes was the largest organ up to that time brought to Texas, and for the dedication of the organ he brought to Dallas Henry Eyre Brown of New York, former organist to Henry Ward Beecher's church and also at Dr. DeWitt Talmadge's tabernacle in Brooklyn. Brown's coming was a real musical event, the first of many. Mr. Watkin was to arrange for the benefit of the city.

He later managed for Dallas and Houston the only visit of the Metropolitan Grand Opera Company, and was local manager for Paderewski, Sembrich, Nordica and other celebrities.

Before leaving Kentucky to come to Texas, Mr. Watkin was organist at a church near Louisville, where he first became interested in directing bands and orchestras. Nor did he give up

this incidental but important promotion of musical interests among individuals rather than groups, as the managing of his growing business steadily demanded more and more time. He was determined to bring music into the Southwest—and he did it not only in Dallas, but for miles around, not only in the form of organs and the old upright pianos so popular in those days, but also in the organization of quartets, choruses, bands, etc. He arranged concerts, offered free music lessons to children, stirred the latent appreciation of pioneers, so that to him, as the Dallas News says, "goes the credit for picking the foundling music off a log cabin doorstep and fostering it to the full-fledged maturity in a greater Dallas."

This year Will A. Watkins celebrates his forty-seventh anniversary in business in Dallas. He has seen the city grow from a scant 10,000 to more than a quarter million population and instead of being a town with but one small organ, it is today a city with many fine instruments, and many of them are, through the activities of Mr. Watkin, the products of the Hillgreen, Lane & Co. factory in Alliance, Ohio. This is a sample of what an organist can do for a community when he sets his hands to do more than manipulate a console.

DITSON is preparing for publication George B. Nevin's "The Words on the Cross", a lenten motet. Dr. Nevin's "Into the Woods", now published for solo voices also, was on the programs of the Augustana College Choir on tour, and the Composer was the recipient of a photograph of the organization autographed by the director and each of the fifty members.

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—CHURCH TRADING—

New York City churches had a general moving day when three of them changed hands. The Park Avenue Baptists, whose minister is the most famous and the most respected in the Metropolis (Dr. Henry Emerson Fosdick), moved out of their home at Park Avenue and 64th Street, which itself was a very new structure, and are splitting their forces: their office has moved to the new parish house at Riverside Drive and 122nd Street, and their services will move when resumed in October to the Temple Emanu-El. In turn, the congregation of Emanu-El is moving next season to their own new edifice on Fifth Avenue at 65th Street.

The Central Presbyterians have bought the Baptists' building and will occupy it after some slight alterations; during the past year the Presbyterians were holding morning services in the ball room of Hotel Plaza. They formerly had their

church home at Madison Avenue and 57th Street, but they sold that some time ago for three million, paying only half that amount for the virtually new Baptist church which they will occupy in September.

All Souls Unitarian sold its property which it has occupied for 83 years at Fourth Avenue and 20th Street and moved out so that demolition could begin during the summer; a new church home is being built on Lexington Avenue at 80th Street.

Thus the Presbyterians turn into a Baptist church, the Baptists go into the synagogue, the Jews go into their own new home, and the Unitarians go nowhere till their own home can be built.

DR. and MRS. LATHAM TRUE are spending the summer on a 13,000-mile trip to the antipodes, to include a short stay in Australia.

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Official
Representative



SINCE MY LAST notes appeared, or were written, this country has passed through the throes of another general election. Unfortunately the hopes expressed in this column some little time ago have not altogether been realized; as, owing to the antiquated electoral system which obtains in this country, the Liberal party, which polled nearly three quarters as many votes as those recorded for its highest opponent, received only one fifth of the seats. The Liberal members elected, however, represent some of the finest intelligences of the country, including politicians such as Lloyd George, Samuel, and Maclean; lawyers such as Sir John Simon; financiers such as Mr. Runciman; and agriculturists such as Mr. George Lambert. This united and gifted party will be sufficiently strong to hold the balance of power between the other differing parties, and will be able to prevent the squandering of public money upon mere class legislation, as well as to promote any well-considered scheme looking to the revival of trade and commerce generally. But as the smaller party cannot now carry out their promised measures for the reduction of unemployment, I do not anticipate any sudden improvement in the prosperity of the country.

This is but another way of saying that there is not much prospect of immediate success in the music profession or even in music matters in general, as both the latter are almost entirely dependent upon the financial welfare of the empire. One encouraging fact emerges from the general confusion, and that is that—for a time at least—Protection, that arch-enemy of British prosperity, has received a serious set-back if not a mortal wound; and, in addition, as the Daily News expressed

it, the Liberal party, now thoroughly united, will "work honestly and without bitterness, to realize the promise of sound work for the public which undoubtedly lies hidden in the strangely constituted assembly that the will of the electors (however distorted by an absurd electoral system) has called into being." That this "sound work" will ultimately produce at least some measure of general prosperity—to be reflected in that of British music in general—is a consummation not only devoutly to be desired, but one which I sincerely hope I may at last be able to report.

Those of my readers who are interested in the work of Dr. H. A. Fricker of Toronto will hear with regret that the Leeds Saturday Orchestral Concerts, which were started by Dr. Fricker and have had a run of 30 years, have had to be discontinued owing to lack of public support. This is but another proof of the accuracy of my recent statements in this column concerning the somnolent condition of music activity in this country just at present. Further evidence, if such were needed, may be derived from the abandonment, for this year, of the Handel Festival, the alleged reason being the diversion of public interest from matters musical to those political. From Glasgow, the second city in the Empire, comes the news that the Choral and Orchestral Union's accounts show a deficiency of over \$5,000; also that the Music Festival audiences have been smaller this year than on any previous occasions, this implying a loss of revenue and, ultimately, financial embarrassment. Meantime we can only hope that the season 1929-1930 will show a more cheerful prospect than that outlined in this necessarily pessimistic paragraph.

I have already alluded in this column to the commemoration on July 6th, of the death of that great English organist, Henry Smart, who passed away in 1879, exactly 50 years ago, and to the celebration of this event on the part of Messrs Paxton and Co. by the publication, under my editorship, of a series of Smart's organ compositions, and of arrangements for the harmonium.

Another commemoration is that of Benjamin Jacob (1778-1829), the centenary of whose death falls on the 24th of August. In this connection I may mention the publication, again by Messrs. Paxton, of my edition of Jacob's anthem,

"MESSIAH'S KINGDOM." Jacob will be remembered as sometime organist of Surrey Chapel in the earlier years of the 19th Century, the finest executant of his time on the old English organ, and the first Englishman to play Bach's organ works in public in Great Britain or, indeed, outside Germany.

Recent events of interest to readers of this column include the passing, at the age of 81, of Dr. Mark James Monk, from 1890 to 1920 organist of Truro Cathedral, Cornwall; also the death, at the age of 74, of the wellknown and highly esteemed organ builder, James J. Binns, of Leeds. The church of St. Nicholas Cole Abbey London, has been re-opened after serious structural alterations, or rather repairs, and the organist, Mr. Herbert Hodge, has resumed his organ recitals of which over 2000 have already been given. On June 7th Mr. Reginald Goss Custard, a nephew of the late Sir John Goss, gave his 1000th organ recital at the Bishopsgate Institute, London, where, in 15 years, he has performed more than 1500 works.



DR. ALEXANDER RUSSELL, whose organ compositions are as high in quality as they are few in number, was given an honorary music degree by Cincinnati Conservatory at the recent commencement. Syracuse University, his alma mater, the first to confer such a degree on Dr. Russell, gave him the Mus.Doc. degree in 1922. Since 1917 Dr. Russell has occupied the Frick Chair of Music at Princeton University. He has composed songs, choral, piano, and organ works. The famous Wanamaker collection of rare violins, etc., now owned by Dr. Thaddeus Rich, was started by Dr. Russell, who has been prominent in the East as concert director for the New York and Philadelphia Wanamaker Stores.

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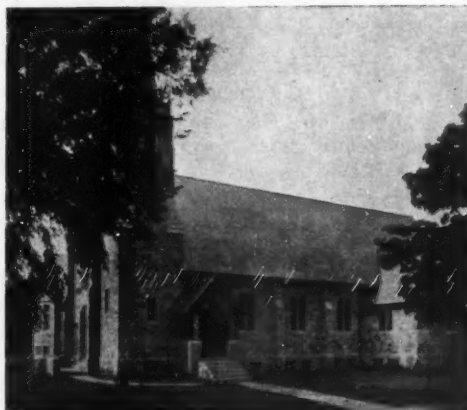
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